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ABSTRACT

This model Ohio competency-based arts program connects the four arts (dance, drama/theater, music, visual art) to their educational, historical, personal, and social contexts in order to bring relevance and understanding to all students. The document is intended to provide guidance to local Ohio school districts in creating their own arts programs. The book provides suggested performance objectives, suggested instructional objectives, recommended strategies for assessment, and a recommended program of interventions services. Grade level performance and instructional objectives are provided. (EH)

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Ohio's Model
Competency-Based
Program

Comprehensive Arts Education

SO 028 375

Ohio Department of Education
1996

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The Ohio Department of Education wishes to thank committee members who contributed to and advised the development of *Comprehensive Arts Education: Ohio's Model Competency-Based Program*

FOREWORD

In 1983, the State Board of Education responded to the public's increasing expectations for learning by requiring competency-based education in English composition, mathematics, and reading. As a result, the conditions necessary to promote a general education of high quality in all chartered schools have improved markedly. Such improvement is only possible when well-structured local and state leadership recognizes that the responsibility for providing direction to the system of education in the state must accommodate the flexibility necessary to establish educational programs that are responsive to local needs. Education in Ohio has benefited immeasurably as a result of this understanding.

The need for the educational community to be able to document, in language easily understood by the general public, the status of educational progress, is becoming increasingly important. In response to this need, the 118th General Assembly enacted Sections 3301.0715 and 3301.0716 of the Revised Code, which require the board of education of each city, local, and exempted village school district to implement a competency-based program for grades one through twelve of the district. Subsequently, the General Assembly authorized the State Board of Education to extend requirements of competency-based education to other academic disciplines as appropriate. In March 1992, the State Board of Education resolved its intent to extend competency-based education to science and social studies, and in November 1993 the Board resolved its intent to extend competency-based education to the arts, foreign languages, and health and physical education. The Ohio Department of Education was directed to prepare model programs in each discipline. In July 1994 the State Board of Education adopted a competency-based program in science; in November 1994 the State Board of Education adopted a competency-based program in social studies.

It is the responsibility of city, local, exempted village, and joint vocational school districts to develop and implement competency-based education programs. *Model* competency-based education programs adopted by the State Board of Education are provided to guide the development of the required components including:

a. performance objectives for each grade level in arts, composition, foreign language, health and physical education, mathematics, reading, science and social studies;

b. instruction at each grade level designed to ensure that the specific performance objectives can be attained;

c. provisions for periodic assessment (including annual district-wide grade level assessments in grades one through eight) of learner performance to measure progress toward achieving the specified performance objectives; and

d. a program of intervention services for those who are failing to make satisfactory progress toward achieving the specified performance objectives.

The quality of locally developed curricula has never been better. These efforts are acknowledged and commended. We cannot, however, be satisfied with past and current successes. The need to design and implement a curriculum that reflects important and dramatic changes in our society is clear and requires that we be responsive to the educational implications of those changes. These model programs have been designed to improve student achievement, improve the quality of curriculum and instruction, and strengthen school and community relationships through better communication. Appreciation is extended to those educators who contributed to the development of these competency-based education programs by sharing their time, expertise, and materials. Appreciation is also extended to staff members who worked untold hours to make these programs possible.

TABLE OF CONTENTS

Acknowledgments ______ i

Foreword ______ iii

Introduction to Arts Education ______ 1

Introduction to the *Model* ______ 3

Structure ______ 12

Philosophy for a Comprehensive Arts Education Program ______ 13

Arts Education Program Goals and Objectives ______ 14

Development of a Competency-Based Education Program in the Arts ______ 18

Curriculum Considerations ______ 19

Grade Level Performance and Instructional Objectives ______ 32

Assessment and Intervention ______ 77

Glossary ______ 92

Bibliography ______ 96

Appendices ______ 98

> ***The arts are one of humanity's deepest rivers of continuity. They connect each new generation to those who have gone before, equipping newcomers in their pursuit of the abiding questions: Who am I? What must I do? Where am I going? At the same time, the arts are often an impetus for change, challenging old perspectives from fresh angles of vision, or offering original interpretations of familiar ideas. The arts disciplines provide their own ways of thinking, habits of mind as rich and different from each other as botany is different from philosophy. At another level, the arts are society's gift to itself, linking hope to memory, inspiring courage, enriching our celebrations, and making our tragedies bearable. The arts are also a unique source of enjoyment and delight, providing the "Aha!" of discovery when we see ourselves in a new way, grasp a deeper insight, or find our imaginations refreshed. The arts have been a preoccupation of every generation precisely because they bring us face to face with ourselves, and with what we sense lies beyond ourselves.***
>
> Consortium of National Arts Education Associations, 1994, p. 5

INTRODUCTION TO ARTS EDUCATION

Arts education is playing a vital role in the education reform movement in Ohio and the nation. U.S. Secretary of Education Richard W. Riley stated relative to Goals 2000. "...Art in all its distinct forms defines, in many ways, those qualities that are at the heart of education reform in the 1990's - creativity, persistence, and sense of standards, and above all, a striving for excellence (1994)." Ohio elementary and secondary schools are striving for excellence, and excellence cannot be attained in any school without a significant arts education program.

This model competency-based arts program connects the four arts (dance, drama/theatre, music, and visual art) to their educational, historical, personal, and social contexts in order to bring relevance and understanding to all students. This document links arts education with human experience. It focuses the planning and teaching of the arts on the uses, meaning, and value of the arts in peoples' lives.

Consistent with this effort, the arts are presented in this document as neither elitist nor strictly elective subjects. Rather, arts education is viewed as basic in the education of all students. Over 30,000 years ago, long before the spoken or written word, tribal artists were expressing their desire for a good hunt or their spiritual beliefs in paintings on cave walls. They communicated similarly through music and dance. Today, this uniquely human ability we call the arts still possesses the power to give meaning to the world through verbal and nonverbal means of communication. This is the primary reason why the arts are basic to young peoples' lives and why the study of the arts is an essential part of general education. Quality arts education engages students in processes now recognized as vital by reformers in the educational and business communities. These processes include problem anticipation and solving, flexibility, persistence, cooperation, tolerance, discovery learning, personal inquiry, and higher order thinking abilities such as perceiving, analyzing, comparing, assessing, synthesizing, and hypothesizing. Clearly, education can no longer be defined without the arts.

In today's world, mathematics, science, social studies, language arts, and increasingly foreign languages are essential to daily existence. The arts, as presented in this document, are essential to making that existence meaningful. John Dewey wrote that artistic experiences are the "summum bonum" (the highest good) which people can experience in their lives. The arts turn ordinary experiences into extraordinary experiences (Dewey, 1959). The arts can be examples of things done well, of thinking at its most critical and creative, of perceiving at its sharpest, and of

emotions under control. The arts are the epitome of excellence in life, work, and education. Arts education creates school environments which are more conducive for students to learn, more exciting for teachers to teach, and more enticing for parents and communities to visit. When students study the arts, they learn to work, think, feel, see, move, talk, and hear in the most profound and basic ways available to humankind.

The kind of arts education program that brings this level of excellence to Ohio schools is a comprehensive arts education, as proposed in *Comprehensive Arts Education: Ohio's Model Competency-Based Program.* The primary purpose of instruction based on this curriculum model is to provide all students in Ohio opportunities to see, hear, touch, and understand the accumulated wisdom of their artistic heritage, and make their own contributions through creating and performing works of art. Although creating and performing works of art engage students in meaningful learning experiences in and of themselves, these processes also should be viewed by curriculum planners and teachers as means for students to learn about the role, meaning, and value of the arts in their lives and in the lives of other people.

Students need excellent arts programs. When teachers and administrators study the following pages and use them to plan their own comprehensive arts education course of study, students will learn excellence through arts experiences, and learning will be connected with their lives.

INTRODUCTION TO THE MODEL

The ultimate purpose of *Comprehensive Arts Education: Ohio's Model Competency-Based Program* is to move Ohio toward a quality, comprehensive education for all learners by enhancing the caliber of arts learning. In order to achieve this purpose, developers of local arts curricula will use this *Model* as the basis for a locally developed/adapted competency-based program in the arts.

Comprehensive Arts Education: Ohio's Model Competency-Based Program is not intended to be used directly by teachers as an instructional guide. Rather, it is designed to provide direction for school districts required to develop their own competency-based education programs. A great deal of flexibility is afforded to school districts in terms of formatting, grade-clustering, specifications of conditions and criteria for performance, and other specifications. These areas should reflect the policies, procedures and philosophical perspectives of district educators and policymakers.

Teachers will apply their knowledge of the arts disciplines (dance, drama/theatre, music, and visual art) to transform the grade-level performance objectives into arts learning experiences that assure learners are achieving and are challenged to the limits of their abilities. Teachers will assess learner success in terms of both processes and products which focus upon clusters of skills, multiple attempts to understand and communicate, and competence in the arts that emerges over time. The grade-level performance objectives and instructional objectives in the *Model* are designed to inform without restricting instructional practice and to serve as a guide for teachers and other curriculum developers.

Teachers and administrators alike should become familiar with each of the sections in the *Model*. The local district team responsible for curriculum development and competency-based education must be able to view the program holistically, yet work to facilitate implementation of the component parts. The introductory sections which immediately follow are designed to provide direction for those responsible for developing programs in the arts.

In order to help school districts develop the elements of a competency-based program, the State Board of Education has established *Comprehensive Arts Education: Ohio's Model Competency-Based Program* which includes specification of all of the following for grades prekindergarten through twelve:

1. Suggested performance objectives;

2. Suggested instructional objectives;

3. Recommended strategies for assessments; and

4. A recommended program of intervention services.

DEVELOPMENT OF THE MODEL

The philosophy and goals appearing in this document are based on the work of the 1989-90 Arts Education Advisory Commission. Convened by Franklin B. Walter, former superintendent of public instruction, the Commission was a partnership effort of the Ohio Department of Education, Ohio Arts Council, and the Ohio Alliance for Arts Education. The charge of the Commission was to examine the status of arts education in Ohio, develop a set of recommendations for improvement, and submit a plan of action to the State Board of Education for consideration. The Commission's report, "A Vision for Arts Education in Ohio," became the foundation for a three-year project to develop and publish a comprehensive arts education curriculum framework.

Funded in 1993 by the United State Department of Education through the Secretary's Fund for Innovation in Education, the project was originally titled "Ohio's Transdisciplinary Comprehensive Arts Education Project." The funding supported 1) the refinement of the existing philosophy and goals, 2) the development of exemplary units of instruction based on the philosophy and goals, 3) a videotape featuring these units, 4) the publication and dissemination of the transdisciplinary curriculum framework, 5) the sponsorship of two-week regional summer institutes to prepare teams of teachers to implement the new model curriculum, and 6) development of teacher education guidelines. The project was overseen by an Arts Education Advisory Committee and was a joint effort of the three Arts Commission partners.

In November 1993, when the State Board of Education directed the Ohio Department of Education to develop a *Model* Competency-Based Arts Program, the project was already underway. Following the framework for the development of state curricula adopted by the State Board of Education in March 1992, the Arts Education Advisory Committee was expanded and a Staff Support Committee formed. The members of these committees are listed under "Acknowledgements." In addition, the project's time line was adjusted to adhere to the State Board of Education's framework.

The Advisory Committee met almost monthly during the school year and guided the work by generating ideas, responding to drafts of various parts of the *Model* as they were developed, and ultimately reacting to the completed *Model*. The Staff Support Committee members participated in the monthly meetings by presenting parallel issues from previous curriculum development experiences and responding to drafts as they were developed.

During the *Model's* development, eight drafts were distributed throughout Ohio through hundreds of presentations, from state-level professional conferences to small groups in individual school buildings. The membership of major arts education organizations were apprised of the work through newsletter and journal articles and reports from their representatives on the Advisory Committee. Based on the feedback, drafts were reviewed and refined.

In January 1996, the Advisory Committee indicated its support for the *Model* and its belief that the *Model* was ready to be presented to the State Board of Education for adoption. The *Model* was introduced to the State Board of Education at its meeting in February 1996 and was adopted by the State Board in April 1996.

SPIRIT AND INTENT OF THE MODEL

Comprehensive Arts Education: Ohio's Model Competency-Based Program, including all prescribed elements, provides Ohio's school districts with a focus. The *Model* reflects the currently accepted research, programmatic scope, effective developmental processes, and relevant assessment practices. It outlines essential learning experiences that are consistent with the philosophy and goals of the comprehensive arts education program. It is designed to provide guidance for the development of district competency-based education programs, the selection of instructional materials, and the design of professional development programs.

A major objective of competency-based education is to better guarantee correspondence among the written, implemented, and assessed curricula in Ohio's schools. It cannot be assumed, however, that the translation of written curriculum into the taught curriculum and then into the attained curriculum can be accomplished without a focused effort. That effort must begin with the development and implementation by school districts of curriculum and instruction which is based upon current knowledge. The curriculum should be comprehensive in scope and sequenced so as to provide developmentally appropriate and challenging instruction throughout the prekindergarten-grade twelve program.

The following seven principles outline the spirit and intent of the *Model*. These principles should guide local curriculum development and instructional decision-making:

1. Comprehensive programs in the arts should be for all learners.

2. Comprehensive programs in the arts should be articulated from prekindergarten through grade twelve.

3. Arts content should reflect the four goals of the *Model* and should be grounded in the *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts.*

4. The instructional process should actively engage learners, should relate to their maturity and concerns, and should utilize a variety of learning resources.

5. Arts programs should emphasize higher-order thinking skills and complex demonstrations of learning.

6. Assessment should be valid for the objectives of the program and tied to intervention efforts.

7. Programs in dance, drama/theatre, music, and visual art should prepare learners for a lifetime of learning.

INSTRUCTIONAL OBJECTIVES

Comprehensive Arts Education: Ohio's Model Competency-Based Program provides instructional objectives for each grade level. These instructional objectives are indicators of what students should know and be able to do at a particular level of their educational experience. They help to guide the learning activities that will be conducted at each level. Even the most clearly articulated objectives, however, can provide only the structure necessary to achieve educational excellence. Instruction is the vital force to the process. The State Board of Education recognizes that instructional decision-making is best determined by classroom teachers as they develop and implement the locally-approved courses of study.

PERFORMANCE OBJECTIVES

Performance objectives contained in the *Model* represent the essential rather than the minimal knowledge and skills necessary for learners to be successful at the next level of their educational experience and ultimately in reaching the goals of the arts program. They serve as benchmarks of achievement and guide the development of classroom-based and district-wide assessments. The performance objectives for arts have been generated from grade-level instructional objectives included in the *Model*.

Performance objectives may be drawn from specific instructional objectives or they may be abstracted from combinations of instructional objectives. However, they all contain a specific description of how learners can demonstrate what they know and can do. Generally, three levels of performance objectives can be written: knowledge/skill, conceptual, and application. The grade-level performance objectives presented in the *Model* are illustrative of a broad range of performance objectives. Curriculum committees should use their grade-level instructional objectives and the examples of performance objectives in the *Model* to create performance objectives for their districts.

Performance objectives should include higher cognitive-level behaviors and should focus on what arts learning is expected. Each objective should be specific enough to describe the level of performance expected at the developmentally appropriate level for the learner. The performance objectives presented in the *Model* do not establish levels of success: local curriculum committees will establish performance criteria and standards as part of their performance objectives. With this information, teachers and learners can determine the level of achievement relative to a specific objective.

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ASSESSMENT

In addition to instruction focused on learner achievement of the specified performance objectives, competency-based education requires assessment of student progress. A clear distinction is made between the standardized administration of annual district-wide, grade-level assessments in grades one through eight, and ongoing assessment of student progress in the classroom. Both are critically important components of competency-based education and must be addressed. The use of assessment data for instruction, evaluation, intervention, guidance, and promotion must be specified by each school district in written guidelines.

The annual district-wide, grade-level assessments in grades one through eight must be administered in a standardized fashion. Standardized administration means all students at each grade-level throughout the district receive the same assessment, that it is scored in the same manner, and that it is administrated in an appropriate time frame. These assessments may be developed around all or a portion of the appropriate grade-level performance objectives as a basis for determining student success. District-wide evaluations for competency-based education are best used to inform policy making relevant to curricular programs.

Informed decisions about individual students, including the need for intervention services, are best accomplished through assessment strategies conducted at the classroom level. Current models of learning based on cognitive psychology contend that learners gain understanding when they construct their own knowledge and develop their own cognitive maps of the connections between concepts and facts. It is possible, therefore, to assess students' thinking processes in useful and undistorted ways. Teacher observations and other assessment activities implemented in the classroom as part of instruction may be less reliable than standardized assessments, but the accumulation of data gathered about individual students during the course of a school year has much more validity in terms of student learning. In short, it is essential that use is made of the wealth of assessment data teachers have for their students.

Providing continuous quality instruction is the best way to prepare students for assessments. Assessments designed to support specific instruction may be characterized as informal, adapted to a local context, locally scored, sensitive to short-term change in student performance, and meaningful to students. Classroom assessments may include projects, presentations, interviews, observations, student self-assessments, exhibitions, and portfolios of student work. Such assessments can provide students, teachers, and parents immediate and locally relevant feedback, which will more completely reflect the nature of the learning process.

Indicators of competence, such as those which follow, should be used as the basis for making decisions about individual student achievement on prescribed performance objectives. Suggested indicators include:

Coherence of Knowledge Assessment should tap the connectedness of concepts and the student's ability to access interrelated pieces of information. Student understanding should be demonstrably integrated and structured.

Knowledge Use Complete understanding includes knowing the conditions that mediate or shape the use of the knowledge. Assessment should determine the student's capacity to do so.

Reasoned Decision Making Assessment should focus upon the underlying thought processes needed to make decisions rather than the surface features of a task.

Automatized Skills Assessment should determine the degree to which students integrate basic component skills into total performance.

Metacognitive or Self-Regulatory Skills Assessment should determine whether students are able to monitor their own understanding, use strategies to make questions comprehensible, evaluate the relevance of accessible knowledge and skills, and verify their own conclusions.

INTERVENTION

Alternative or supplemental action designed to remediate, extend, or modify student learning relative to the specified performance objectives will sometimes be necessary; suggested intervention services and strategies are identified later in the document. The instructional team must be able to identify the need for intervention, design the instructional form it will take, and implement the action. This intervention requires a great deal of skill in classroom remediation, reinforcement, and enrichment techniques. Teachers must have the capacity to use content material for these activities and instruct for specific skill/knowledge. The abilities to understand and use various diagnostic instruments, analyze assessment data, and teach prescriptively is a crucial element of effective intervention.

REPORTING REQUIREMENTS

School districts are required annually, by July 31, to collect, compile, and make available to the State Board of Education, upon request, all of the following:

* copies of the assessment instruments, by grade level, used during the preceding school year to determine student progress toward achieving the specified performance objectives;

* information about the dates and methods of administration of the instruments;

* information about the methods of scoring or standards used for evaluating the results to determine whether or not students have made satisfactory progress toward achieving the objectives;

* data on the number and percentage of students by grade level (one through eight) and school building who were shown by the assessment instrument not to have made satisfactory progress toward achieving the objectives during the preceding school year;

* final course grades for students in grade nine through twelve;

* information about the types, and a description of each type of intervention services available to students who were shown by the assessment instruments not to have made satisfactory progress toward achieving the specified objectives;

* data by grade level and by school building on the number of students who received each type of intervention service during the preceding school year; and

- estimates of the cost of providing intervention services to those students who were shown by the assessment instruments not to have made satisfactory progress toward achieving the objectives and who are not receiving services, and the basis upon which such costs were estimated.

Additionally, school districts must provide for making this information, excluding copies of assessment instruments, available for inspection by the public at the district board's offices. Copies of the information must be provided to any person upon request; a reasonable fee may be charged for the cost of reproducing the information.

ANNUAL REPORT

The State Board of Education will publish an annual report of Ohio's competency-based education programs. The report will reflect any data received from school districts as well as the results from any on-site evaluations conducted during the preceding school year. Copies of the report will be sent to each district board of education which will in turn make the report available to the general public for examination at the district's offices. The district will make copies of the report available to any person upon request; a reasonable fee may be charged for the cost of reproducing the report.

STRUCTURE

Comprehensive Arts Education: Ohio's Model Competency-Based Program has three features that curriculum planners should consider in preparing courses of study in the arts. These features are as follows:

* **Philosophy, Goals, and Objectives** of the four arts (dance, drama/theatre, music, visual art) that define their similar educational purposes

* **Content** of the individual disciplines that describes the unique characteristics and qualities of each.

* **Life Centered Issues, Problems, and Concerns** of profound human import that transcend individual disciplines.

Each of these features and how they can be used in planning will be explained in the following sections.

PHILOSOPHY FOR A COMPREHENSIVE ARTS EDUCATION PROGRAM

We believe that arts education, including dance, drama/theatre, music and visual art, is essential to the basic education of all students in Ohio because:

- The arts represent the most telling imprints of any civilization, serving as records of history, expressions, and beliefs.
- The arts are basic symbol systems by which people communicate, express, and acquire understanding.
- The arts represent forms of thinking and ways of knowing and participating with the world through cognitive and sensory experiences.
- The arts embody the deepest expressions of our humanity.

Arts education experiences lead students to:

I. **an understanding of the role of the arts in people's lives** in which they come to appreciate the artistic achievements of their own and other societies, past and present;

II. **an ability to communicate through the arts** in which they develop competencies in perceiving, creative thinking, qualitative problem solving, and technical proficiency;

III. **an ability to respond to the arts** in which they perceive aesthetic relationships, interpret meanings, and judge significance; and

IV. **an understanding of why people value the arts** in which they formulate their own personal philosophies of the arts.

ARTS EDUCATION PROGRAM GOALS AND OBJECTIVES

PROGRAM GOAL I

HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS:
UNDERSTANDING THE ROLE OF THE ARTS IN PEOPLE'S LIVES

PROGRAM OBJECTIVES

AS A RESULT OF A SUCCESSFUL ARTS EDUCATION ALL LEARNERS WILL

A. DISCERN THE RECIPROCAL INFLUENCE OF THE ARTS AND SOCIAL, ETHNIC, POLITICAL, SPIRITUAL, MORAL, ECONOMIC, ENVIRONMENTAL, AND TECHNOLOGICAL ISSUES IN DIVERSE PERIODS AND TIMES.

B. DISTINGUISH THE COMMONALITIES, AS WELL AS THE IDIOSYNCRATIC NATURE, OF ARTISTIC EXPRESSION AS SEEN IN THE HISTORIES, STYLES, AND TRADITIONS OF THE ARTS.

C. DISCOVER THE RELATIONSHIPS AMONG THE ARTS DISCIPLINES AND OTHER FORMS OF CULTURAL EXPRESSION.

PROGRAM GOAL II

PERSONAL EXPRESSION AND PRODUCTION/PERFORMANCE: *COMMUNICATING THROUGH THE ARTS*

PROGRAM OBJECTIVES

AS A RESULT OF A SUCCESSFUL ARTS EDUCATION ALL LEARNERS WILL

A. PERCEIVE THE ENVIRONMENT AND DEVELOP PERSONAL IDEAS, ISSUES, AND THEMES TO CREATE ORIGINAL WORKS OF ART.

B. PRODUCE OR PERFORM WORKS OF ART USING ESTABLISHED AND PERSONAL CRITERIA TO REFLECT, ASSESS, REVISE, AND ADJUST THROUGHOUT THE PROCESS.

C. IMPROVISE WITH AND CONTROL VARIED ARTISTIC MEDIA, INSTRUMENTS, RESOURCES, AND PROCESSES.

PROGRAM GOAL III

ARTS CRITICISM: *RESPONDING TO THE ARTS*

PROGRAM OBJECTIVES

AS A RESULT OF A SUCCESSFUL ARTS EDUCATION ALL LEARNERS WILL

A. DESCRIBE AND ANALYZE THE DISTINGUISHING CHARACTERISTICS AND QUALITIES OF ARTS FORMS.

B. INTERPRET THE MEANINGS, THEMES, AND MOODS PERCEIVED IN ARTS FORMS.

C. EVALUATE ARTS FORMS USING APPROPRIATE CRITERIA.

PROGRAM GOAL IV

NATURE AND MEANING OF THE ARTS: *VALUING THE ARTS*

PROGRAM OBJECTIVES

AS A RESULT OF A SUCCESSFUL ARTS EDUCATION ALL LEARNERS WILL:

A. REFLECT ON THE NATURE AND MEANING OF THE ARTS FROM VARIED PHILOSOPHICAL POINTS OF VIEW.

B. RELATE THE WAYS ARTISTIC EXPRESSION AFFECTS THOUGHT, FEELING, AND BEHAVIOR.

C. RECOGNIZE AND COMPARE THE ROLES OF ARTISTS, HISTORIANS, CRITICS, AND AESTHETICIANS IN CREATING NEW SENSIBILITIES, STANDARDS, VALUES, AND BELIEFS ABOUT THE ARTS AND LIFE.

DEVELOPMENT OF A COMPETENCY-BASED EDUCATION PROGRAM IN THE ARTS

PHILOSOPHY FOR A COMPREHENSIVE ARTS EDUCATION

Philosophy leads to program goals.

GOAL I: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS	GOAL II: PERSONAL EXPRESSION	GOAL III: ARTS CRITICISM	GOAL IV: NATURE AND MEANING OF THE ARTS

Goals are informed by the disciplines.

DANCE
DRAMA/THEATRE
MUSIC
VISUAL ART

Program objectives are informed by the disciplines and derived from the goals.

GOAL I: PROGRAM OBJECTIVES	GOAL II: PROGRAM OBJECTIVES	GOAL III: PROGRAM OBJECTIVES	GOAL IV: PROGRAM OBJECTIVES

Program objectives lead to instructional objectives.

GOAL I: INSTRUCTIONAL OBJECTIVES	GOAL II: INSTRUCTIONAL OBJECTIVES	GOAL III: INSTRUCTIONAL OBJECTIVES	GOAL IV: INSTRUCTIONAL OBJECTIVES

Performance objectives are informed by instruction

PERFORMANCE OBJECTIVES

Assessment and intervention reflect performance and instruction, as well as shape objectives and instruction.

ASSESSMENT AND INTERVENTION

CURRICULUM CONSIDERATIONS

NATIONAL STANDARDS

With the passage of the Goals 2000: Educate America Act, the arts are written into federal law acknowledging that the arts are a core subject. Title II of the Act addressed the issue of educational standards. It established a National Education Standards Improvement Council, which had, among its responsibilities, the job of working with appropriate organizations to determine the criteria for certifying voluntary content standards, with three objectives in mind: (1) to ensure that the standards are internationally competitive, (2) to ensure they reflect the best knowledge about teaching and learning, and (3) to ensure they have been developed through a broad-based, open adoption process.

In 1992, in anticipation of education standards emerging as a focal point of the reform legislation, the Consortium of National Arts Associations successfully approached the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities for a grant to determine what the nation's school children should know and be able to do in the arts. *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts* was the result of an extended process of consensus-building that included a variety of efforts designed to secure the broadest range of expertise and reaction.

Standards for arts education are important for two fundamental reasons: (1) they help define what a good education in the arts should provide and (2) they take a stand for rigor, informed by clear intent. The standards are rooted in the individual disciplines of dance, drama/theatre, music, and visual art and serve as doors to new capabilities and discoveries as well as the foundation for making connections among the arts and with other areas of the curriculum *(Consortium of National Arts Education Associations,* 1994, pp. 11-12). *Comprehensive Arts Education: Ohio's Competency-Based Program* is compatible with the national standards in content and intent.

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CURRICULUM IMPACTS INSTRUCTION

Locally developed curricula must provide the basis for instruction that presents students with opportunities to develop skills in the arts so that they may learn to think critically about the content being presented. This approach to curriculum and instruction must also provide the students with opportunities to use content in ways that make sense to them so that the content has real meaning. Objectives should be developed that allow this to occur. Arts education should provide for in-depth instruction rather than superficial coverage of a specific discipline or superficial connections to other disciplines.

If instruction is to be meaningful, then the scope of what is to be learned at each grade level must be manageable. It is important to recognize that not every fact, skill, or process in the arts is important for students to learn. As curriculum is developed, consideration should be given to include content that is vital and that will contribute to the student's development as a participating citizen in the world beyond school. Opportunities should exist for students to define problems and to discover knowledge, skills, and processes needed to resolve them. To achieve these ends, the *Model* suggests that a Life-Centered approach to curriculum planning be used.

LIFE-CENTERED LEARNING

Life is neither hypothetical nor is it a series of disparate events, structures, and organisms. It is complex and interconnected. Education and learning must be holistic and integrative. Curriculum planners must find ways to help students develop understanding within their own human context in order for them to acquire a rich awareness of life's complexity. Life-centered learning is a concept-and context-based approach in which instruction is built around issues and concerns that are relevant to students.

This approach directs teachers and others who are planning arts instruction to look through and beyond the program goals, objectives, and content identified to the "ideas, themes, and issues that provide depth and a variety of perspectives that help students develop significant understanding (Perrone, 1994, p. 12)." To generate such topics, teachers need to ask themselves, "What is important to teach and why is it significant? Is the topic central to the field of inquiry under study? Is it accessible as well as complex? Does the topic connect to diverse topics inside and outside the discipline? Does it invite questions that students have about the world around them and tap into issues that students confront? (Perkins and Blythe, 1994; Perrone, 1994)." In a life-centered learning approach, the disciplines are modes of inquiry and the content is a means for understanding rather than an end in itself. Figure 1, which follows, illustrates a process for generating life-centered instruction.

A PLANNING MODEL FOR LIFE CENTERED LEARNING

The process of building a curriculum can begin at a number of places including goals and objectives, concepts, content, skills, themes, projects, or issues. Teachers and other curriculum planners can use this model to develop life-centered learning experiences for their students by selecting the entry point most closely aligned with their thinking. Arrows direct curriculum planners through an inquiry process which offers opportunities for reflection and development of new ideas.

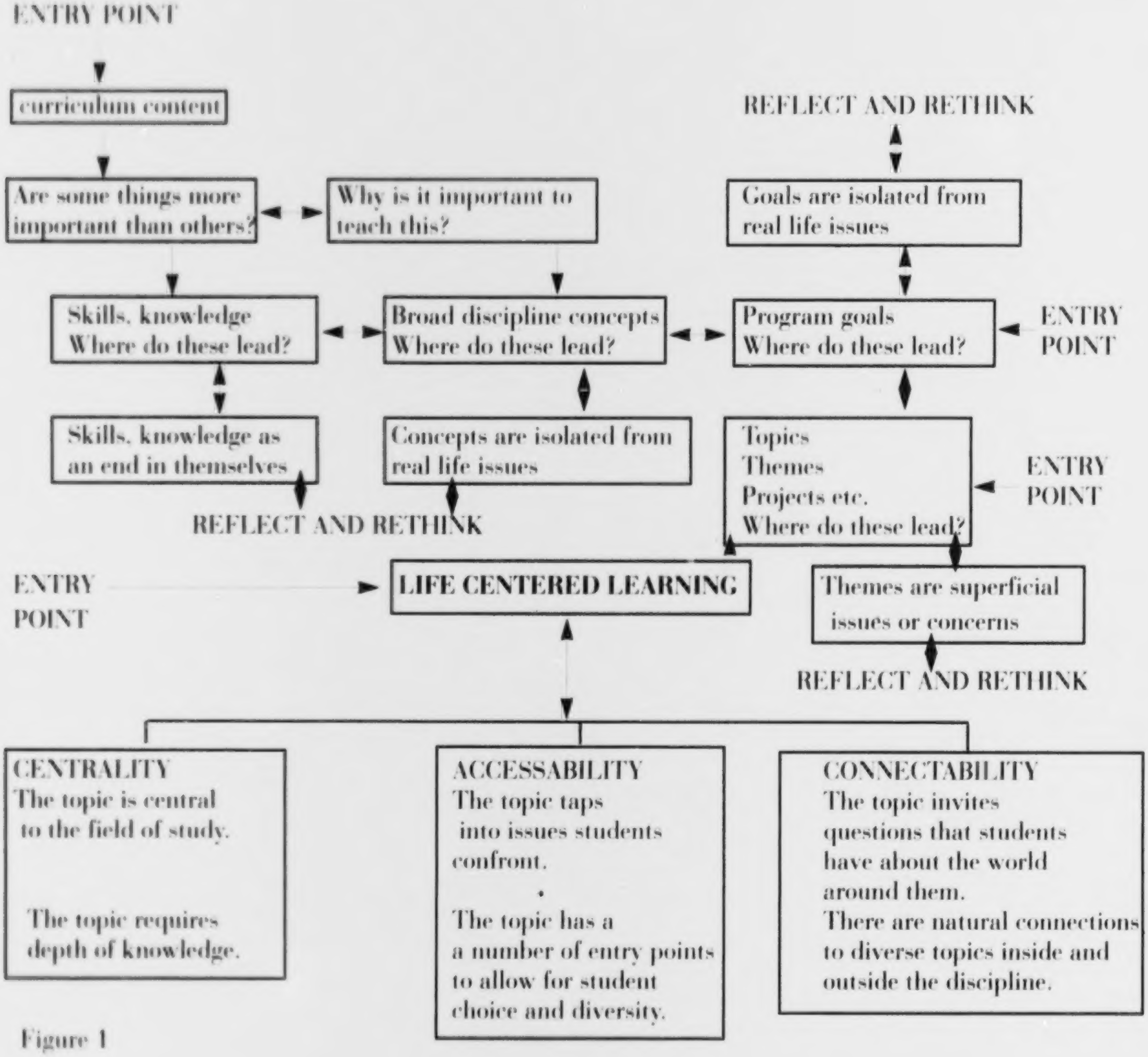
ENTRY POINT
curriculum content
Are some things more important than others?
Why is it important to teach this?
REFLECT AND RETHINK
Goals are isolated from real life issues
Skills, knowledge Where do these lead?
Broad discipline concepts Where do these lead?
Program goals Where do these lead?
ENTRY POINT
Skills, knowledge as an end in themselves
Concepts are isolated from real life issues
Topics Themes Projects etc. Where do these lead?
ENTRY POINT
REFLECT AND RETHINK
ENTRY POINT
LIFE CENTERED LEARNING
Themes are superficial issues or concerns
REFLECT AND RETHINK
CENTRALITY
The topic is central to the field of study.
The topic requires depth of knowledge.
ACCESSABILITY
The topic taps into issues students confront.
The topic has a number of entry points to allow for student choice and diversity.
CONNECTABILITY
The topic invites questions that students have about the world around them.
There are natural connections to diverse topics inside and outside the discipline.

Figure 1

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SCOPE AND SEQUENCE IN THIS MODEL

The scope and sequence in *Comprehensive Arts Education: Ohio's Model Competency-Based Program* is based on the premise that in order to provide students with the opportunity to learn in greater depth and to be able to think critically about the content they are learning, a more focused scope must be presented at each grade level. This *Model* presents one way of achieving that goal while creating opportunities for students to link the arts content to life in and beyond school.

Pre-Kindergarten through grade two addresses each of the four program goals as students learn about themselves, their environment, and immediate arts communities and develop knowledge and skills to provide a foundation for later grades.

Grades three through six provide learning in each of the four goal areas as the students expand their inquiry to other cultures, explore broader arts communities, and develop more specific content knowledge and technical skills.

Grades seven through high school level I provide in-depth inquiry in each of the four goal areas and opportunities to make connections between their arts study and their lives beyond school.

High school levels II through IV offer focused, in-depth inquiry and problem solving and opportunities to develop independent style and expertise.

Opportunities exist at all grades, prekindergarten through high school level IV, for instruction in individual arts disciplines, for integrated instruction within the arts, and for interdisciplinary instruction with other disciplines.

This scope and sequence provides the opportunity for students to attain the knowledge and skills necessary to achieve the purposes and goals stated previously in this *Model*. It provides a target for districts to move toward and a framework upon which to build comprehensive arts education programs.

HIGH SCHOOL PROGRAMS

While the *Model* provides high school performance and instructional objectives for the arts at Levels I, II, III, and IV, flexibility in designing scope and sequence may be reflected in a variety of formats. School districts may choose to offer discrete arts courses or combine interdisciplinary arts courses with discrete discipline offerings.

Many will choose to offer the discrete arts courses by grade level. Courses such as Art I, II, III, IV; Dance I, II, III, IV; Music I, II, III, IV; and Theatre I, II, III, IV may respond to the need for multiage instruction. Other options may also include discrete courses within discipline areas such as: ceramics, photography, computer animation, modern dance, choreography, dance history, chorus, music theory, orchestra, acting, technical theatre, and playwriting. Curriculum committees will need to examine the performance and instructional objectives in the *Model* and adapt them for their chosen structure. Each program goal and program objective presented in the *Model* should be substantively addressed in each of the high school courses.

While it is recommended that high school students study the arts during all four years of high school, some schools require fewer years as part of their graduation requirements. In this case, the substance of each of the program goals and objectives presented in the *Model* should be presented in the arts courses which students are required to take for graduation.

Finally, some school districts may restructure their high schools using a pattern of organization other than courses. Any new organizational pattern should include all the program goals and substance of the objectives in a way that is consistent with the restructured approach to education.

USE OF THE DISCIPLINES

Comprehensive Arts Education: Ohio's Model Competency-Based Program is based on four disciplines: dance, drama/theatre, music, and visual art. The arts goals, program objectives, performance objectives, and instructional objectives were developed from discipline-specific goals and objectives to reflect common competencies which contribute to comprehensive education in the arts. However, shared goals and objectives in no way deny the content and forms of inquiry unique to each discipline. It is imperative that local curriculum planners consider the depth and scope of the individual disciplines when developing and implementing curriculum.

In developing discipline-specific courses or courses of study, school districts might use the following content organizers from the disciplines of dance, drama/theatre, music, and visual art.

A. DANCE

Contributed by members of OhioDance

Dance is the art dealing with movement through space regulated by time. Dance has been a part of human experience throughout history. It may be part of a society's rituals, performing arts, entertainment, social occasions or even physical training. Any human movement can be used in dance and anyone can dance. Depending on the style of dance, more or less training is required. The terms described below represent some of the many elements and concepts which formulate dance and dancing.

Body An instrument one uses to express or communicate an action, idea, or experience through movement. Body includes all the parts of the body, their structure, function, range of motion, types of actions possible, and their interrelationships. Body includes having an awareness of all the bodily systems: musculoskeletal, nervous, respiratory, and circulatory.

Body parts include head, neck, torso, arms, legs, hands, and feet.

Body movements include:

- locomotor - movement that travels through space (walking, slithering, rolling)
- non-locomotor - movement around the central axis of the body with feet and legs in most cases serving primarily as a base of support (twisting, turning, stretching, falling, wiggling, pushing/pulling, bending, kicking, waving).

Choreography The organization of dance elements, inclusive of form, into a structured pattern of movement sequences, from simple improvisational experiences/pieces to more complex performance works.

Energy The basic element of dance that has to do with the degree and type of force of action, in relation to gravity or other outside forces, that characterizes the intent of movement. Use of energy in dance is the experienced and/or perceived quality of movement such as smooth/sharp, heavy/buoyant, strong/light, sudden/sustained.

Expression The integrated experience of body, energy, space, and time creating or communicating kinesthetically. A dance may or may not have a particular message, story, or idea, but through the engaged exploration of movement, qualities of the human experience are evident.

Form/Genre Categories of dance that have emerged throughout the world. Forms that have a tradition or history and are characterized by evolving movement vocabulary, structural elements, social function, and by the cultural contexts of which they are a part.

Space Space is the area where movement occurs: levels (low/middle/high), direction (forward/backward, right/left, up/down), pathways (straight, curved, zigzagged), size (near, mid, or far reach), 1-, 2-, or 3-dimensional movement.

Personal space surrounds the body still or in motion in all directions and levels.

General space is the space through which the body moves in relation to other objects or people.

Style A manner or method of performing movement that is characteristic of or attributed to some group within a particular cultural, historical, or social context or to an individual's movement choices.

Technique May refer to one of three different meanings: the training which prepares the dancer to perform a particular style or dance form (Graham ballet *technique*), the craft of learning movement (*technique* class as opposed to composition or dance history), or the individual's physical or technical capabilities. Studies related to *technique* are anatomy, kinesiology, and body-mind practices (Alexander, Body-Mind Centering).

Time The organization of movement in relationship to duration, tempo, accents, phrasing, steady or uneven beat.

B. DRAMA/THEATRE

Contributed by members of the Ohio Theatre Alliance

Drama/theatre's uniqueness as a discipline and as an educational tool revolves around its essential quality of being both a creative and inclusive process and product. Through drama/theatre, the participants can imagine, create, and connect with the diverse and fundamental aspects of human existence. Drama/theatre encourages the integration of multiple intelligences and allows participants to both learn and demonstrate knowledge in multiple ways.

Action The forward movement created by time and/or physical and psychological motivations provided by the text.

Context All factors (political, social, institutional, aesthetic, cultural, historical, etc.) which affect and shape the dramatic process and/or product.

Performer. The participant who expresses the text. *Performers* may include actor, dancer, designer, director, musician, playwright, stage manager, technician, etc.

Production Concept The agreed upon approach to and expression of a text shared by the artists who may include technicians, playwright, management team, business team, etc.

Respondent/Audience The participant who is engaged in the dramatic process by the performer. The *respondent/audience* is an essential element of drama/theatre whether it is classmates, the public, or the reflective self.

Text The basis of dramatic activity and performance such as a written script or other agreed upon expression of content.

C. MUSIC

Contributed by members of the Ohio Music Education Association
Resources include Fowler (1994) and the National Standards for Arts Education (1994).

Music is the aural art. Music is a basic expression of human culture that has been found in virtually every known society. From the study of music, students come to understand their own historical and cultural heritage as well as those of other cultures and countries. Music encompasses a variety of discrete elements that are combined in holistic ways. No one element is more important than another; all are important to understanding the musical product. The terms described below are representative of the music in the Western tradition and form a basis of comparison and entrance to allow the exploration of multicultural traditions.

Dynamics Also known as *amplitude*, the component of sound that has to do with volume, degrees of loudness.

Expression Choices made by the performer/conductor to integrate elements in order to convey personal interpretation. Aspects of *expression* include:

articulation - specific manner of playing or singing such as staccato, legato, marcato, or accent
balance - predominance or equality of voices/instruments
dynamics - variations of loud and soft volume
tempo - pace and character of the beat

Form The overall structural organization of a music composition and the interrelationships of music events within the overall structure.

Basic forms include: binary - AB; ternary - ABA; call and response; rondo - ABACABA, ABACA; theme and variations - AA'A''A''' etc.; and sonata- allegro - exposition, development, recapitulation.

Organizing elements include: unity, variety, repetition, contrast

Genre *Genre* is a type or category of music.

Examples of genre

sonata
opera
oratorio
art song
gospel
gamelan
reggae
suite
jazz
madrigal
march
work song
motet
rap
lullaby
barbershop
Dixieland
symphony
tone poem
musical
country & western

Harmony The simultaneous combination of pitches.

Aspects of harmony
consonance and dissonance
modes and scales
key/tonal center
chords - triads, tone cluster, quartal harmony
progression - harmonic change over time
function - tension, release, cadence
harmonic rhythm - patterns, relationship to other elements

Melody A succession of pitches arranged in linear patterns that are recognizable and orderly.

Aspects of melody
direction - up, down, same
interval - step, skip, same relation to tonal center
transformation - augmentation, diminution, retrograde, inversion, transposition
phrase - musical clause, idea

intonation - pitch matching accuracy in performance
alternatives in non-Western music - non-diatonic scales, raga, pentatonic
theme - primary melody(ies) in major works
motive - pattern used for development or as a unifying aspect

Rhythm All aspects of music related to time, patterns of sound and silence.
Aspects of rhythm
meter - regular recurrence of strong and weak beats
pulse - beat
long and short patterns of sounds and silence
tempo - speed of the beat
relationship of duration against the pulse (syncopation, irregular patterns)

Style The synthesis of musical components that illustrate a particular characteristic or manner.
Aspects of style
composers - individuals' use of distinguishing practices
historical periods - Renaissance, Baroque, Romantic, 20th Century, etc.
media - related to an instrument such as piano or voice
nationalities - French, Indian, Japanese, etc.
form or type of composition - contrapuntal, symphonic, minimalist
genre - operatic, bluegrass, improvisation, etc.
presentation - personal mannerisms or characteristics that distinguish an artist's work from his or her contemporaries

Texture The interplay of pitches and melodies, addition or subtraction of voices.
Aspects of texture
thick and thin - number of different parts heard
homophonic - melody supported/accompanied by chords
polyphonic - simultaneous melodies
monophonic - one unaccompanied melody
heterophonic - unison, with octave displacement and/or slight variation of parts

Timbre *Timbre* identifies the source of sound and distinguishes one sound from another. *Timbre* is perceived as the quality or richness of sound and is frequently referred to as "tone color" or "tone quality."
Origins of sound
idiophones - simple, solid instruments that produce sound by being struck, i.e., claves, xylophones, cymbals

membranophones - instruments made by striking or rubbing a skin stretched across a resonating chamber, i.e., drums

aerophones - instruments that produce sound by a vibrating column of air, e.g., brass, woodwinds

chordophones - instruments that create sound by striking, rubbing, or plucking a taut string (or cord)

electrophones - instruments that generate sound from electricity, i.e., synthesizers, electric organs

voice - the human voice, male or female, soprano, alto, tenor, bass

D. VISUAL ART

Contributed by members of the Ohio Art Education Association
Resources include Katz, Lankford, and Plank (1995); the National Standards for Arts Education (1994); Planning a Balanced Comprehensive Art Curriculum for the Elementary Schools of Ohio (1992); and Planning a Balanced Comprehensive Art Curriculum for the Middle/Secondary Schools of Ohio (1992).

The visual arts are a rich source of information about ourselves and our world. Art is a mode of inquiry and expression that helps people communicate ideas that can not be captured in words alone. Visual Art products range from drawing, painting, sculpture, and design, to architecture, animation, virtual reality, and folk arts. They involve a wide variety of tools, techniques, and processes. Learning in the visual arts promotes thinking, working, communicating, reasoning and investigating skills. Visual art inquiry leads to understanding that the art of a culture is influenced by aesthetic ideas as well as by social, political, economic, and other factors. The study of ideas, concepts, issues, dilemmas, and knowledge important in the visual arts provides insights into the roles played by the visual arts in human achievement. As students gain knowledge and skills in the visual arts they develop: an understanding of the meaning and import of the visual world in which they live; an ability to employ the visual arts to reflect their ideas and feelings; and the capability to evaluate their efforts and others'. The terms below represent organizing principles which guide visual art inquiry.

Design The structural elements of art (line, shape, form, color, value, texture, space, and movement) and the principles by which these elements are organized (rhythm, balance, emphasis, proportion, harmony, and variety). Unity refers to *design* in which all parts work together to create a sense of wholeness. The formal analysis of a work of art involves a discussion of the work's *design*.

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Function The different uses for which works of art have been made, such as amusement, commiseration, communication, and worship. Objects such as buildings, textiles, and pottery can be described in terms of their utilitarian *function*, but all art has an expressive *function*.

Media The physical materials, such as clay, paint, and plastics used to give a work of art its material form. *Media* also refers to the processes such as glazing, stenciling, and chiseling, by which these materials are given form. The transformation of a material into a *medium* of expression characterizes an artist's struggle. Materials per se are merely physical substances, but when the artist exploits their qualities to express an idea, theme, or feeling, they become a *medium*, a means through which artists' ideas are realized.

Product *Product* refers to such works as architecture, altar pieces, drawings, film, paintings, pottery, textiles, and the like. Discussion of *products* usually arises when comparisons are being made between art forms. The term can also designate differences within an art form such as mural, easel, or triptych painting.

Style The name given to a group of works seen as belonging together because they resemble each other in some particular way. Works in the same *style* share a common formal design, subject matter, theme or function. *Style* names are sometimes identical with the culture that produced the works, such as Egyptian, Roman, or Aztec. Other *style* names are derived from the name of a given historical period, such as Gothic or Renaissance, while at other times a *style* name refers to a characteristic visual quality that pervades a group or school of artists, such as Cubist or Hard Edge. *Style* also refers to the personal mannerisms or characteristics that distinguish an artist's work from his or her contemporaries.

Subjects Any and all recognizable objects in the natural and human-made environment as well as objects that are the inventions of the artist's imagination, such as the images inspired by fantasy and feeling. All things that may be represented in a work of art such as people, trees, and sky are *subjects. Symbols* are subjects which represent something beyond themselves: a painting may depict a dove as a *symbol* of peace. Some works are nonrepresentational, in which case subjects may be absent.

Themes The ideas, events, or relationships that are important to individuals and societies. A *theme* like "war" can be explored through the use of different subjects or expressed by the presentation of different visual qualities. Picasso's Guernica and Orozco's Men at War share a similar *theme* but use different means to convey their idea

OPPORTUNITIES TO LEARN

Students must be given reasonable opportunities to learn the skills and knowledge specified in the *Model*. All students must be provided with the necessary support by the school, including courses, staffing, materials and equipment, and facilities. Similarly, it is unfair to hold teachers accountable for their students meeting the goals and objectives unless they too are ensured adequate time, materials, space, professional development and other necessary conditions for teaching including reasonable class size and student load. Specific recommendations to support school district arts programs based on the national standards for arts education can be found in *Opportunity-to-Learn Standards for Arts Education* (1995) developed by the Consortium of National Arts Education Associations. These standards can provide guidance to districts as they plan their program in the arts.

HEALTH AND SAFETY ISSUES

Safety in school arts programs is of vital concern to the learning community. It is the responsibility of school leaders to practice reasonable and ordinary care, and common sense in the planning and implementation of learning experiences. It is essential to cultivate good safety habits for both learners and leaders. Elements to be considered when developing a risk reduction plan for school arts programs are included in the Appendix.

The State Board of Education made the following recommendation to the Legislative Committee on Education Oversight (as found in *A Report From the State Board of Education to the Legislative Committee on Educational Oversight, As Required by Amended House Bill 270*, June 14, 1993): "The safety and health standards included in the Federal Occupational Safety and Health Act [as referenced in House Bill 308] will be applicable to all Ohio schools. The State Board of Education recommends to the Legislative Committee on Education Oversight that appropriate provisions of House Bill 308 be extended to include students."

LEGAL MANDATES

Curriculum developers should certainly consider all legal requirements when developing curriculum. Locally-developed courses of study and competency-based education programs must satisfy the mandates in state standards and the Ohio Revised Code. Ohio Department of Education publications such as *Process Model for Course of Study*, *Competency Assessment and Testing*, and *Intervention* will help explain some of the mandates and present ideas the curriculum committee may find useful.

GRADE LEVEL PERFORMANCE AND INSTRUCTIONAL OBJECTIVES

The following suggested grade level performance and instructional objectives provide a structure upon which local committees can build curricula. The instructional objectives are developed in strands to help curriculum planners see the connection between instruction and the overall program goals and objectives. However it is the intent of the *Model* that teachers make use of the natural connections among objectives and combine objectives from different strands during instruction. As a result, the performance objectives do not have a one-to-one correspondence with either the instructional objectives or the program goals and objectives. Each group of instructional and performance objectives provides a step in a scope and sequence which should ultimately lead to students achieving the program goals and objectives.

The structure of these suggested performance and instructional objectives represents arts learning at its best. The objectives are purposely absent discipline specific content to permit teachers and other curriculum planners to interject content which is relevant to their learners and built on local expertise, resources, and expected competencies. To facilitate this process, instructional ideas are included at each grade level.

PRE-KINDERGARTEN

PERFORMANCE OBJECTIVES

The learner will:

- * Discover the elements, processes, tools, and materials of the arts, create art forms, and talk about them.
- * Describe the similarities and differences in natural and human-made objects, sounds, and events.
- * Reflect upon personal events to express the significance of the events and discover the relationships of the arts to their heritage.
- * Describe and analyze the content in works of art.
- * Make and explain personal decisions about arts forms.

INSTRUCTIONAL OBJECTIVES

Goal I Historical, Cultural, and Social Contexts: Understanding the Role of the Arts in People's Lives

Learners will:

a. Identify indicators of time/sequencing by examining works of art.
b. Differentiate between real and fantasy situations in a variety of arts works.
c. Describe and depict routines, special events, and observations in their lives.
d. Examine various arts forms and discuss how they are similar and different.

Goal II Personal Expression and Production/Performance: Communicating Through the Arts

Learners will:

a. Discover self as expressive.
b. Create works of art based on a variety of subject matter (real or imagined).
c. Apply their senses to search for similarities and differences in materials, media, and forms of expression.

Goal III Arts Criticism: Responding to the Arts

Learners will:

a. Observe the sensory and structural qualities in the natural and human-made environments.

b. Describe and group objects, ideas, movements, and sounds by similarities and differences.

c. Explore the relationship between subject matter represented in arts forms and the real people, events, objects, or experiences they represent.

d. Present their personal responses to a particular piece or work of art.

Goal IV Nature and Meaning of the Arts: Valuing the Arts

Learners will:

a. Discuss why some arts forms, customs, and possessions become more valuable with age and use.

b. Talk about appropriate behavior at a performance or exhibit.

c. Examine individual preferences and choices.

d. Take turns as a speaker/performer and as a listener/observer.

PRE-KINDERGARTEN: INSTRUCTIONAL IDEAS

Instructional Objectives: Ia, Ib, IIa, IIb, IIIa

- Dance, play or perform a variety of tempos; discuss effects.

Instructional Objectives: Ia, IIIa, IIIb, IIIc, IVd

- Identify beginning, middle, and end in a dance, play or song.
- Identify times of day in Monet's works (Cathedrals, Haystacks) and discuss visual clues.
- Examine two and three dimensional art for intergenerational themes (Henry Tanner's *The Banjo Lesson*, the sculpture of Henry Moore, the images of Romare Beardon and Norman Rockwell).

Instructional Objectives: Ia, Ic, IIId, IVa

- Visit a museum, historic center, or old building and discuss why people preserve things. Ask older children and adults to describe possessions, songs, dances, stories, etc., from when they were young, that they still enjoy; Talk about or share baby photographs, stuffed animals, songs, games, stories, clothes that they like because they had them as babies or because they belonged to someone else first.

Instructional Objectives: Ic, IIa, IIb

- Experience and talk about routines in dance (warm-up, experience, cool down) and theatre (pantomime routine activities).

Instructional Objectives Ic, IIa, IIb, IIIc, IIId, IVa, IVc

- Create a dance, scene, or song based on a special event.
- Recreate the motions used in morning routines.
- Explore styles of birthday cakes.
- Discuss favorite music/sounds, images, movements or stories.
- Identify characters most liked and disliked.
- Create/perform action songs, narrative pantomimes, or finger play.

Instructional Objectives: Id, IIc, IIIa, IIIb, IVb

- Compare sculpture, mime, and dance shapes; Compare forms within music (folk, rock, ragtime) or dance (ballet, tap, hip-hop).
- Find and listen to examples of environmental sounds, and environmental light sources.
- Identify recurring musical patterns (melodies, rhythms, simple forms).

Instructional Objectives: Id, IIa, IIb, IIc, IIIb, IIIc, IIId, IVd

- Find common themes, such as friendship or family, in works of art and create personal responses.
- Investigate a concept such as space by creating/performing and examining works of art (use dance movements to indicate high and low levels or pitch, directions, and pathways).

KINDERGARTEN

PERFORMANCE OBJECTIVES

The learner will:

- * Create/perform arts forms using a variety of materials, tools, structures, and subjects and reflect on the process.
- * Collect information through observation and questioning to describe similarities and differences in natural and human-made forms, sounds, and events.
- * Classify arts forms within a personal, cultural, or historical context.
- * Collect information through observation and questioning to describe the various uses and preferences for the arts in daily experiences.
- * Describe and interpret the subject matter and/or sensory and structural qualities in arts forms within the human-made and natural environments.
- * Choose criteria for evaluating art forms and apply the criteria to selected arts forms, including their own.

INSTRUCTIONAL OBJECTIVES

Goal I Historical, Cultural, and Social Contexts: Understanding the Role of the Arts in People's Lives

Learners will:

a. Identify sequencing that occurs in arts forms and life situations.

b. Examine personal routines and events related to the arts within a social context (same as, different from classmates).

c. Explore the impact of one arts form on another.

d. Identify arts forms associated with particular places or events.

e. Compare and contrast arts forms associated with specific groups of people, geographic regions, or time periods.

f. Explore the development of technologies in the creation of arts forms.

g. Compare and contrast various forms of artistic expression and how various artists use arts forms and similar content.

Goal II Personal Expression and Production/Performance: Communicating Through the Arts

Learners will:

a. Express ideas, moods, and feelings through arts forms.

b. Experiment and practice using tools, instruments, materials, and techniques to discover their possibilities and limitations.

c. Produce arts forms based upon their personal environment (natural, built, imagined) and personal daily routines and activities.

Goal III Arts Criticism: Responding to the Arts

Learners will:

a. Identify and describe the objects, ideas, people, and events as well as the sensory and structural qualities in their environment.

b. Develop and apply arts vocabulary when discussing arts forms.

c. Investigate ways artists get ideas.

d. Discover that works of art can represent ideas.

Goal IV Nature and Meaning of the Arts: Valuing the Arts

Learners will:

a. Examine personal preferences related to the arts within a classroom or other setting.

b. Distinguish between creating/playing/performing space and audience space.

c. Recognize and demonstrate audience/viewer behavior appropriate for the context and style of the arts form presented.

d. Explain why people create arts forms and why people choose to view or participate in them.

e. Identify and describe the roles of artists in various settings and periods of time.

KINDERGARTEN: INSTRUCTIONAL IDEAS

Instructional Objectives: Ib, Id, Ie, IIIa, IIIb, IVa

- Explore and discuss neighborhood architecture.
- Compare Irish step dancing with Nairobi dance to discover how clothing styles and footwear impact movement.
- Ask people from various age groups to describe or demonstrate their favorite dance, i.e. waltz, twist, line dance.
- Compare Bunraku puppetry and the Muppets.

Instructional Objectives: Ib, Id, Ie, Ig, IIa, IIb, IIc, IIIa, IIId, IVb, IVc

- Select a special person or event and tell the class about them using dance, music, drama, or visual art. For example, dress up like a grandmother and tell a story.
- Listen to or observe two arts forms (a Northwest Indian mask and a Mardi Gras mask, a ballad and a rap), discover who made them and why, and transform the arts form into an image that reflects themselves.
- Compose a song or instrumental piece representing a daily event (riding the bus, getting up, dinner time, etc.)

Instructional Objectives: Ia, Ie, If, IIb, IIIa, IIIb, IIIc

- Compare Disney cartoons *Beauty and the Beast* and *Steamboat Willie*.
- Compare flip-book animation with computer generated animation.
- Examine images and live performances, photographs, and videos to determine the impact of the camera on the arts.
- Share songs, stories, clothes, etc. from different countries and speculate how travel has effected the arts.
- Trace forms of a soup bowl from wooden and metal to ceramic and plastic to discover the connections among arts forms, resources, and times.
- Trace the evolution of a musical instrument (harpsichord, clavichord, piano, synthesizer).
- Look for connections between stories (literature) and music (story music, movie music, program music).
- Produce sound required for a sound effects story.

- Listen to a story before seeing a play based on that story.

Instructional Objective IIId

- Identify what the main characters learned in a play.

Instructional Objectives IVb, IVc, IVd, IVe

- Pantomime: what actors do on stage and what audience members do in an auditorium, what viewers do at other arts events, or what various artists do (ballerinas, sculptors, conductors, musicians, etc.).
- Participate in an interview of an artist about why they create or perform.

GRADE 1

PERFORMANCE OBJECTIVES

The learner will:

- * Investigate materials, tools, structures, processes and subjects to discover how they are used by artists and the learner to create arts forms.
- * Discover their own cultural heritage by analyzing and comparing examples of arts forms from various cultures and historical periods.
- * Create and evaluate arts forms that represent a response to the environment based on the development of personal criteria.
- * Discover the interdependence of the natural and human-made environment by analyzing where living and non-living forms effectively exist together.
- * Provide an explanation for preferences and choices to gain an understanding of the influences impacting choice.
- * Develop criteria for evaluating arts forms and assess selected works using that criteria.
- * Identify various uses of the arts in daily experiences and describe characteristics that make the arts forms suitable for a specific use.

INSTRUCTIONAL OBJECTIVES

Goal I Historical, Cultural, and Social Contexts: Understanding the Role of the Arts in People's Lives

Learners will:

a. Recognize ways that living things influence artistic creation.
b. Explore how literary works and scientific discoveries influenced arts forms.
c. Compare and contrast stories, arts, and customs of cultures represented within their school community.
d. Discover common subjects, ideas, and themes in arts forms from different cultures.

Goal II Personal Expression and Production/Performance: Communicating Through the Arts

Learners will:

a. Increase control and ease in using a variety of tools, materials, instruments and processes while creating works of art.

b. Develop criteria for their arts works and use them to evaluate work in progress and the final product.

c. Produce works of art based on their interpretations of the environment.

d. Explain and follow the steps used to create works of art.

e. Assess, revise or adjust arts products through a reflective process.

Goal III Arts Criticism: Responding to the Arts

Learners will:

a. Describe how artists use materials, tools, images, and ideas to create works of art.

b. Describe and discuss ideas and images generated by human-made and natural objects.

c. Identify and discuss characteristics and contexts of works of art.

d. Use arts vocabulary when talking or writing about works of art.

e. Compare and discuss works of art based on similar sources of inspiration.

Goal IV Nature and Meaning of the Arts: Valuing the Arts

Learners will:

a. Develop questions and gather information about classmates' preferences in the arts.

b. Identify and describe the roles of artists in various settings, cultures, and time periods.

c. Recognize and practice audience/viewer behavior appropriate for the context and style of the arts form presented.

GRADE 1: INSTRUCTIONAL IDEAS

Instructional Objectives: Ia, IIa, IIc, IIIa, IIIb

- Discover the way that animals and other natural things move such as an elephant, cheetah, turtle, waterfall, or leaf. Look at and replicate the quality of movement (smooth, sharp, strong, light, fast, slow).
- Find examples of a spiral in natural and human-made objects.
- Compare shelters in different climates and/or from different time periods.
- Listen, record, and/or reproduce sounds in their environment (traffic, elevator music, humming of motors, people talking, outdoor concert).
- Observe the difference between walking and skipping as examples of even and uneven rhythms.
- Explore pathways in dance: zig zag, curved, straight, spiral.
- Pantomime people making things.
- Identify ways to alter the classroom as if it were a set for a play which takes place in a jungle, city, or late at night.

Instructional Objectives: Ib, IIIa, IIIb, IIIc, IIId, IIIe, IVc

- Study ways that electricity has impacted musical and theatrical sound (tape recorder, microphone, radio, synthesizer, record players, CD player, etc.).
- Talk about the still photographs of Martha Graham as captured by Stieglitz.
- Examine the impact of illustration on text (compare three versions of Jack and the Bean Stalk).
- Create movement based on images in literature.
- Study *The Nutcracker* for story, music, dance interrelationships.
- View and discuss a live student performance with a videotaped performance.
- Explore how theatrical gel and lighting affects colors on stage.

Instructional Objectives: Ic, Id, IIa, IIb, IId, IIe, IVa, IVb

- Map favorite songs, stories, customs, celebrations, clothing styles, etc., and look for connections among classmates. Use information to create a class collage to show who they are individually and collectively. (Customs might include Hanukkah, Kwanzaa, Christmas, Yom Kippur, Easter, Chinese New Year).

- Invite volunteers from families or the community to share their cultural heritage and related art forms. Have students create a work of art that reflects their class culture.
- Act out how we celebrate the same events in different families.
- Pantomime stories from different cultures that focus on the character being clever.

Instructional Objectives: IIIc. IIId. IIIe

- Describe effectiveness of works of art based on the same source of inspiration (ocean. animals. seasons. holidays. nature. love).
- Study and discuss music composed for utilitarian purposes (commercials. ballets. sports. ceremonies).

Instructional Objectives: IIIa. IIIb

- Develop a character using a prop. costume piece. square of fabric. or photograph of a person or animal.
- After pantomiming or acting out a character. identify what they did physically to suggest their characters.

GRADE 2

PERFORMANCE OBJECTIVES

The learner will:

- Make informed choices in using materials, tools, techniques, procedures, structures, processes, and subject when creating, assessing, or revising art works.
- Discover the history and meaning of arts forms and specific works of art by collecting information from a variety of sources.
- Identify some of the arts forms and specific works of art they have most enjoyed studying and discuss reasons for those selections.
- Analyze ways a culture(s) can impact the natural environment.
- Explain processes by which they solve artistic problems.
- Analyze characteristics of arts works and experiences and develop criteria for evaluating their effectiveness.

INSTRUCTIONAL OBJECTIVES

Goal I Historical, Cultural, and Social Contexts: Understanding the Role of Arts in People's Lives

Learners will:

a. Speculate about a work of art, i.e. who made it; what materials, techniques, and skills were used; its intended purpose; and how it is used.

b. Discover how an object is similar in function but different in structure due to who made it, materials used, and how and when it was made.

c. Recognize that artists from different times have made images, objects, and sounds for many purposes.

d. Investigate the artistic traditions and conventions of the United States and compare and contrast them with traditions and conventions of other people, cultures, and geographic locations.

Goal II Personal Expression and Production/Performance: Communicating Through theArts

Learners will:

a. Control a variety of materials, tools, techniques, and processes while creating works of art.

b. Combine the elements of two or more arts forms to communicate ideas or information to a specific audience.

c. Use personal and established criteria to evaluate their work and process.

d. Identify and resolve real-life problems through arts processes.

e. Recognize how technical elements affect works of art.

f. Explore the similarities and differences between planned and improvisational arts forms.

Goal III Arts Criticism: Responding to the Arts

Learners will:

a. Perceive and describe differences in arts works which have the same subject.

b. Use appropriate criteria and vocabulary to discuss and evaluate works of art.

c. Examine the choices artists have made to convey their ideas.

d. Determine central ideas in works of art.

e. Express and justify responses to works of art.

Goal IV Nature and Meaning of the Arts: Valuing the Arts

Learners will:

a. Develop an openness to informed opinions and ideas that differ from their own.

b. Recognize and analyze the influential factors impacting personal decision making.

c. Recognize and demonstrate audience/viewer behavior appropriate for the context and style of the arts form.

d. Recognize the ways in which the arts might benefit a person.

e. Identify and describe the roles of artists and the collaborative nature of many arts forms.

GRADE 2: INSTRUCTIONAL IDEAS

Instructional Objectives: Ia, Ib, Ic, IIIa, IIIb, IIIc, IIId

- * List artists' purposes for creating arts works (to tell a story; for practical use such as a chair; to express an emotion, idea, attitude, value, or belief; etc.). Collect original or reproduced arts works from different artists and times which illustrate these purposes, and describe and discuss similarities, differences, and speculate about artists' choices.
- * Role play ways in which classroom problems can be solved or avoided.

Instructional Objectives: IIa, IIb, IIc, IId, IIe, IIIb, IVb

- * Develop criteria and create a rubric based on previous learning experience to apply to their own art works.
- * Experiment with different voice or vocal sounds to communicate the same "lines."
- * Play a scene without props then re-play the scene with props; articulate the differences.

Instructional Objectives: Ia, Ib, IIIa, IVa

- * Watch a play/video; discuss and evaluate the choices made by the costume or set designer.
- * Design a costume (drawing, collage) or a living environment (drawing, shadowbox, 3-D model) for a character and compare with another student's design for the same character.
- * Listen to or view a work of art and think (create a list), pair with a partner (combine and add to their list) and share list with the whole class.

Instructional Objectives: Id, IIIa

- * Compare the Rodgers and Hammerstein musical *Cinderella* with Rossini's *La Cenertolla.*

Instructional Objectives: IIIa, IVe

- * After watching a contemporary musical cartoon, identify all of the arts used in the cartoon and tell how important each was to the success of the cartoon.

GRADE 3

PERFORMANCE OBJECTIVES

The learner will:

- * Make predictions about the existence, as well as enduring features, of a natural or human-made form or event(s).
- * Document how they use personal and established criteria to modify, improve, and/or expand an artistic idea.
- * Prove through reasoning and their own work that artists make choices that impact the communication of an idea.
- * Select art works and organize an exhibit/performance based upon specific criteria and/or philosophical view.
- * Combine ideas with appropriate materials and techniques to create a work of art.

INSTRUCTIONAL OBJECTIVES

Goal I Historical, Cultural, and Social Contexts: Understanding the Role of the Arts in People's Lives

Learners will:

a. Observe environmental, social, and personal events and record information in an understandable and accurate fashion using one or more art form.

b. Give evidence that artistic expression is a thoughtful process.

c. Investigate processes and conventions used by various cultures, past and present, to create works of art.

d. Use a variety of sources to gain an understanding of an artist and/or an arts form.

Goal II Personal Expression and Production/Performance: Communicating Through the Arts

Learners will:

a. Connect ideas, materials, processes, and techniques while creating works of art.

b. Take an idea through a planning, reflection, and revision process.

c. Solve a problem in different ways and evaluate choices.

Goal III Arts Criticism: Responding to the Arts

Learners will:

a. Examine an art work and speculate how different artistic choices would change the meaning of the work.

b. Develop and expand art vocabulary while discussing and writing about works of art.

c. Critique a work of art to find its meaning and provide support for conclusions made.

Goal IV Nature and Meaning of the Arts: Valuing the Arts

Learners will:

a. Use primary sources, including interviews, to gain an understanding of how and why an art form is valued by an individual or group.

b. Discuss criteria that determines value.

c. Recognize and demonstrate audience/viewer behavior appropriate for the context and style of the arts form.

d. Speculate about an artist's philosophy based on the choices that artist made in creating art.

GRADE 3: INSTRUCTIONAL IDEAS

Instructional objectives: Ib, IIb, IIIa, IIIb, IVb

- * Guide learners in reflecting on their own work and in determining how to improve it.

- After they pantomime, have students discuss what they like or dislike about their work, and determine areas for improvement.
- Keep a journal (thumbnail sketches, observations, collections of ideas) recording ideas for an art work, the process, and how to change or improve it.

Instructional objectives: Ic, IIIb, IIIc, IVd

- Explore current attitudes reflected in popular music, animated movies, dance (e.g. choreographer, Alvin Ailey).
- Explore and compare attitudes reflected in arts work from different times and places (Nevelson's assemblages with Bierdstadt's landscapes, Elizabeth Streb with Isadora Duncan).

Instructional Objectives: IVa, IVb

- Invite a curator, conductor, choreographer or director to discuss the process they use to determine which arts works to purchase, exhibit, perform, or produce.

Instructional Objectives: IIc, IIIa

- Choose an 8 beat melodic line, develop different endings, and select the most effective one.

GRADE 4

PERFORMANCE OBJECTIVES

The learner will:

- * Analyze the historical and cultural contexts and technological development of existing art forms.
- * Speculate about and identify the factors that could influence the personal and group decision-making process.
- * Develop a plan which contains specific criteria to evaluate a collection, exhibition, or performance.
- * Adapt a technique, process or arts form from another cultural group to produce art work which is relevant to the individual or to her cultural group.

INSTRUCTIONAL OBJECTIVES

Goal I Historical, Cultural, and Social Contexts: Understanding the Role of the Arts in People's Lives

Learners will:

a. Identify places in their community where they can find the arts.
b. Create a time line based upon a personal event in their life.
c. Investigate how different cultural groups contribute or have contributed to existing arts forms.
d. Identify arts forms that have been developed from technological advancements.

Goal II Personal Expression and Production/Performance: Communicating Through the Arts

Learners will:

a. Explore and expand the range of possibilities that materials and procedures have and apply to the making of art forms.

b. Defend the steps or strategies used to create a work of art.

c. Create arts works using procedures borrowed from other cultures.

Goal III Arts Criticism: Responding to the Arts

Learners will:

a. Consider and discuss the study, imagination, time, personal reflection, evaluation, creativity, commitment of labor, and effort in developing an idea into a work of art.

b. Work with various collections to discover the distinguishing characteristics of the set(s).

c. Develop selection criteria based on the study of a collection of arts works.

Goal IV Nature and Meaning of the Arts: Valuing the Arts

Learners will:

a. Discover how a group's beliefs and values are reflected in its arts forms and stylistic choices.

b. Identify and compare different philosophies for creating and talking about works of art.

c. Discuss and analyze criteria that determines value.

GRADE 4: INSTRUCTIONAL IDEAS

Instructional Objectives: Ib, IIIa

* Use pantomime, photographic collage, music, movement/dance as media to depict a memorable moment or a culminating event and share the process.

* Document or reconstruct the steps leading to a performance/exhibit and include as part of the performance/exhibit.

Instructional Objectives: IIIb, IIIc, IVa

- * Consider studying a range of collections: play costumes; a body of work by one artist; a particular form of dance such as square or jazz; music from one musical or culture; artifacts at local historical museums/sites; personal collections.

Instructional Objectives: IIIb, IIIc, IVb, IVc

- * Discuss various philosophies of art (realism, expressionism, formalism, instrumentalism, functional vs. music for itself, etc.) to discover principles or components that make up a philosophy.
- * Role play a museum member, curator, a museum director, a docent or a board member and consider and discuss a specific work of art from that perspective.

GRADE 5

PERFORMANCE OBJECTIVES

The learner will:

- * Create a presentation on an artist, arts form, or artistic process, based on information from a variety of sources, and develop criteria to judge its quality.
- * Construct a portfolio to show evidence of the development and exploration of techniques, personal ideas, and criteria for assessment.
- * Select an arts issue or philosophy, organize key ideas, and debate its merit.
- * Debate the merit of the different technological formats used for transmitting arts forms.
- * Identify and explain the properties of a given work of art that serve to define its tradition and its historical and/or social context.

INSTRUCTIONAL OBJECTIVES

Goal I Historical, Cultural, and Social Contexts: Understanding the Role of the Arts in People's Lives

Learners will:

a. Identify how technology has affected arts forms.
b. Study a variety of cultures and times to discover how arts forms have been transmitted from one generation to another.
c. Investigate if and how other cultures use the arts for persuasive purposes.

Goal II Personal Expression and Production/Performance: Communicating Through the Arts

Learners will:

a. Explore a technique by practicing it, researching it, and basing its artistic merit in the work of an artist.

b. Keep a record (journal, scrapbook, collection box, photo album) of ideas from a variety of sources, for use in creating personal works of art.

c. Use one or more arts forms to promote a product or personal idea or view.

Goal III Arts Criticism: Responding to the Arts

Learners will:

a. Investigate how the arts are used to influence us as consumers.

b. Speculate about and research the common characteristics found in a specific artist's body of work.

c. Analyze the information and criteria critics use to evaluate works of art.

d. Discuss the relationship between artistic choices, marketing, cost effectiveness, and product design.

Goal IV Nature and Meaning of the Arts: Valuing the Arts

Learners will:

a. Investigate works of art from multiple perspectives (aestheticians, artists, consumers, critics, historians, patrons).

b. Analyze current events that bring attention to artistic issues.

c. Reflect on how personal choice is affected by marketing.

GRADE 5: INSTRUCTIONAL IDEAS

Instructional Objectives: IVa, IIIc

* Read a review and identify components considered or interview critics to learn their criteria.

Instructional Objectives: Ic, IIIa, IIId, IIIc, IVc

* Watch commercials from different countries to determine if the products they are promoting are similar, how they use the arts, do they have target audiences; and are the ideas used to sell the products similar and/or dissimilar to those in the United States.

- * Write a review of a music video, commercial or product design.

Instructional Objectives: IIc, IIIa, IIId

- * Invent or imagine a fictitious product; create a commercial incorporating movement, visual images, and sound; and present it on videotape.

GRADE 6

PERFORMANCE OBJECTIVES

The learner will:

- * Construct a portfolio to show evidence of the development and exploration of techniques, personal ideas, research, reflection, and philosophies.
- * Take an existing human-made creation, study the history of its development and analyze its elements, design, and structure; speculate about its form and use in the future; create a futuristic model of the form; and develop criteria for judging its effectiveness and the process that created it.

INSTRUCTIONAL OBJECTIVES

Goal I Historical, Cultural, and Social Contexts: Understanding the Role of the Arts in People's Lives

Learners will:

a. Identify the impact that scientific and social events have had on the ideas expressed through arts forms.

b. Develop a chronology for an existing arts form and/or process and speculate about its future development.

Goal II Personal Expression and Production/Performance: Communicating Through the Arts

Learners will:

a. Research current technological trends and speculate about how they will interfere, interface, and integrate with the artistic process.

b. Provide written testimony about the importance of their work to society, others or as individual expression.

c. Document and maintain a record of factors influencing creative expression today.

d. Develop precision in the use of techniques and processes when creating and recreating works of art.

Goal III Arts Criticism: Responding to the Arts

Learners will:

a. Use places where actual works of art are shared (theatres, concert halls, galleries and museums) as resources and/or inspiration for individual and collaborative artistic expression.

b. Examine arts forms and/or artistic processes as a basis for developing criteria for their own work.

c. Use vocabulary that encompasses structural and technical aspects of the arts when discussing and analyzing artistic forms and/or processes.

Goal IV Nature and Meaning of the Arts: Valuing the Arts

Learners will:

a. Act as consumers of the arts and defend their procedures and the criteria used to evaluate their selections.

b. Interview artists to gather information about why they create, how they create, and for whom they create.

c. Identify elements of other historical/traditional/current philosophies that agree with their own ideas, document, and discuss them.

GRADE 6: INSTRUCTIONAL IDEAS

Instructional Objectives: Ib, IIa, IIc

* Consider forms such as a tennis shoe, a Coke bottle or can, the Laban Writer, album or CD covers, ballads, parodies, shifts in gender roles (who lifts whom) in dance.

Instructional Objectives: IIb, IVc

- Write a personal philosophy of art.
- Work with a partner and interview each other about their art work.
- Create a scrapbook, collage, or montage of cartoons, quotations, and other images relevant to a personal philosophy of art.

Instructional Objectives: IIIa, IIIc, IVa

- Using a film such as *Why Man Creates*, make a note of the stages of developing arts forms and list influencing factors suggested in each stage; discuss the artist's considerations as he creates and recreates. A class rubric can be developed based on these considerations.

Instructional Objectives: Ib, IVa, IVc

- Create a database, create graphic organizers, or use computer graphing capabilities to record and document.

Instructional Objective: IIIc

- Use the creation of something like a crossword puzzle to develop vocabulary/conceptual skills related to structure and technical language (in theatre: line, position, tempo, scene and act, monologue, soliloquy, lighting, medium, measurement, etc.).

Instructional Objective: IIIa

- Attend an arts event or exhibition that connects directly to classroom instruction, discuss inter-relationships among the arts represented. Prior to attending, students respond to the following questions: What do you already know and what do you think you'll find out? Form teams to investigate individual pieces.
- Visit a local museum to research a costume or set design.

Instructional Objective: IIc, Ivb

- Write letters to artist (directors, stage managers, critics, playwrights, actors, painters) asking what influences their creative expression.

GRADE 7

PERFORMANCE OBJECTIVES

The learner will:

- Speculate about a future social, political or environmental issue and create a prototype art form that contributes to the solution of this hypothetical situation.
- Address a social, political, or environmental issue using two or more art forms to communicate ideas, and then defend the artistic choices using the schema of an assessment rubric.
- Evaluate the effectiveness of a given art work and explain the criteria used.
- Review employment opportunities touched upon by the arts, determine arts careers involved, and develop an application portfolio for a selected career.
- Develop a collection of information which supports a personal philosophical view of the arts in commercial media.

INSTRUCTIONAL OBJECTIVES

Goal I Historical, Cultural, and Social Contexts: Understanding the Role of the Arts in People's Lives

Learners will:

a. Investigate the factors to be considered in choosing a career in a specific area of the arts.

b. Identify the cultural clues found within arts forms and events.

c. Examine the similarities and differences of how various arts forms influence and/or express an idea or event.

Goal II Personal Expression and Production/Performance: Communicating Through the Arts

Learners will:

a. Design and use procedures to test the suitability of various tools, techniques, processes, and materials for different purposes or effects.

b. Communicate information about an idea or event through one or more arts forms.

c. Interpret an idea or event through one or more arts forms.

d. Build awareness of how people process information to solve artistic problems.

Goal III Arts Criticism: Responding to the Arts

Learners will:

a. Interview a person or persons working in an arts related area.

b. Examine various forms of art to discover common components of the artistic process or arts forms.

c. Analyze and critique the incorporation of the arts in commercial media.

d. Use vocabulary that encompasses structural, technical, and analytic aspects when discussing and analyzing artistic forms and/or processes.

e. Identify where collaboration, partnerships, and/or cooperation are/were an important aspect of the success of a work of art.

Goal IV Nature and Meaning of the Arts: Valuing the Arts

Learners will:

a. Investigate how the arts have been supported throughout history.

b. Investigate the relationship between the presentation of the arts and their perceptions as consumers.

c. Investigate audience behavior within the context of various arts forms.

GRADE 7: INSTRUCTIONAL IDEAS

Instructional Objectives: Ib, IIb, IIc, IIIb

* Examine the arts through the lens of holidays or traditional celebrations such as weddings, funerals; produce something in the style of a selected culture.
* Look for cultural clues in folk dance, folk art, folk music, architecture.

Instructional Objectives: Ic, IIId

* Select an abstract idea (peace, love, war, compassion, survival) and find works from all arts areas that represent this idea, present similarities and differences, give rationale for the selection of specific works.

Instructional Objective: Ia

* Select a medium, experiment with several possibilities, document, and share their findings.

Instructional Objectives: IIb, IIIe

* Create a mural, compose a dance or song, write a one-act play or scene; arrange for the work to be performed or displayed, discuss degree of cooperation experienced that contributed to the success (or lack thereof) of the final product.

GRADE 8

PERFORMANCE OBJECTIVES

The learner will:

- * Use one or more of the arts to create a personal chronology that speculates about a future career choice.
- * Select and research a culture and investigate the reciprocal influence between the arts forms (art, music, drama/theatre, and dance) and one of the following: science and technology or philosophical and religious ideas. In a public forum defend and provide evidence for the position.
- * Co-develop (with others), construct, test, evaluate, and trouble shoot a set of procedures for younger learners to investigate an artistic idea or process; apply teaching and learning strategies to prepare a discovery center in which students will select and investigate various arts forms and discuss their characteristics.
- * Develop criteria for judging the technological formats used to present, project, or transmit arts images and speculate about the impact of future technologies on the arts viewing and listening process.
- * Collaborate with others to select, research, and address a contemporary issue and to create an art work or performance that communicates a specific point or view.

INSTRUCTIONAL OBJECTIVES

Goal I Historical, Cultural, and Social Contexts: Understanding the Role of the Arts in People's Lives

Learners will:

a. Examine or investigate an historical event or period and compare multiple perspectives of it presented through the arts.

b. Use historical resources to assess the veracity of a work of art intended to represent an historical event.

Goal II Personal Expression and Production/Performance

Learners will:

a. Develop strategies for collaborative work in the arts.

b. Create or recreate art works, individually or collaboratively, discuss the source(s) for ideas, and defend the artistic choices made.

c. Create or recreate an artistic piece demonstrating use of old and new technologies and compare the process or result.

Goal III Arts Criticism: Responding to the Arts

Learners will:

a. Write a review of an artistic event or exhibit and support their position.

b. Develop criteria for evaluating art works and apply them to a collection or their own work.

c. Use vocabulary that encompasses structural, technical, analytical, and aesthetic aspects when discussing and analyzing arts forms and/or processes.

Goal IV Nature and Meaning of the Arts: Valuing the Arts

Learners will:

a. Explore reasons why subjects and ideas are re-interpreted through the arts in different cultures.

b. Recognize point of view as a physical, psychological, and/or cultural position.

c. Interview someone in an arts-related field and research the field to discover the influence of the arts on society.

GRADE 8: INSTRUCTIONAL IDEAS

Performance Objective: I

- Conduct a video interview, write a play demonstrating the steps needed to enter a specific career, select photos or artwork, compose music, or compose a dance that represent the process of determining career choice.

Instructional Objectives: Ia, IIIa, IVb

- * Compare student review of an event or exhibit with those of local professional critics, use examples drawn from the experience to support their view, describe the point of view in terms other than artistic (physical, psychological, cultural).

Instructional Objective: IIc

- * Compare renditions of the same piece using different instrumentation, choreographer, or director.
- * Compare qualities of printmaking (computer, etching, lithography, silk screen, wood block, linoleum, vegetable).
- * Compare various symbol systems for notating dance.

Instructional Objective: IIIc

- * Deconstruct a piece of art speculating about how and why it began; analyze structural and technical aspects in some detail using external resources as appropriate; describe the meaning or feeling evoked; support the interpretation with evidence from the piece.

Instructional Objectives: IIa, IVc

- * Speculate about the collaboration needed for the design of a theater or of a theatre production, a shopping mall, or a recreation center.

Instructional Objectives: Ia, IVa

- * Investigate how communities interact and co-exist.
- * Identify and speculate about symbols for the sun, love, victory, etc.

HIGH SCHOOL LEVEL I

PERFORMANCE OBJECTIVES

The learner will:

- * Develop or co-develop with others a presentation in one or more of the arts, grounding its artistic merit within historical, social, cultural, critical, and aesthetic parameters, and taking into account the merit of the arts form or arts concept in an in-depth manner.

- * Develop and present a self-profile which takes advantage of current and available technological advances and provides information about her/his development as an artist and creative and critical thinker, and speculates about the application of attained knowledge and skills in her/his life beyond high school.

INSTRUCTIONAL OBJECTIVES

Goal I Historical, Cultural, and Social Contexts: Understanding the Role of the Arts in People's Lives

Learners will:

a. Access primary and secondary data related to an historical or current event and make inferences and predictions that are possible from the data about its future implications for the arts.

b. Examine the arts from a point in history to discover how arts forms interacted with each other and with the social, political, spiritual, environmental, and economic issues of the time.

Goal II Personal Expression and Production/Performance: Communicating Through theArts

Learners will:

a. Conceive, create, or develop works of art that demonstrate an understanding of how the communication of ideas relates to the arts forms, techniques, and processes.

b. Conceive, create or recreate, and evaluate works of art in various media and evaluate them using developed and established criteria.

Goal III Arts Criticism: Responding to the Arts

Learners will:

a. Compare the materials, techniques, media, and processes of arts forms and the criteria used for judging them.

b. Determine the characteristics of a personal profile and develop a related rubric.

c. Analyze works of art for characteristics unique to a specific arts form.

d. Develop rubrics for distinguishing the characteristics of quality arts products and performances.

Goal IV Nature and Meaning of the Arts: Valuing the Arts

Learners will:

a. Articulate a personal arts philosophy and explain its personal significance.

b. Compare and contrast their personal arts philosophy with an established philosophy.

c. Recognize how audience/viewer behavior affects the presentation of an arts form.

HIGH SCHOOL LEVEL I: INSTRUCTIONAL IDEAS

Performance Objective: I

- Presentations may take the form of videos, showcases, multi-media presentations, performances, exhibits, lectures, lessons, panel discussions, etc.

Instructional Objective: Ib

- Examine the issue of protest in the early 1970's: music of Bob Dylan and Joan Baez, poster art and psychedelic images, Happenings, *Godspell*, modern dance, performance art.
- Take the historic perspective of World War II (atomic bomb, working women, etc.) and examine the arts of the time (patriotic music and USO shows, etc.).
- Canvas the local community for evidence of WPA projects.

Instructional Objectives: Ia, IIIa, IVc

- Examine the clash between the ideas of neo-classicism and romanticism and its impact on the creation and response to arts forms.
- Study existing arts theories (naturalism, formalism, realism, post-modernism, expressionism, etc.) that inform criteria.
- Develop rubrics for distinguishing characteristics of quality arts products and performances.
- Discuss both live and recorded performances, compare various performers' and directors'/conductors'/choreographers' interpretations of the same work(s).

Instructional Objective: IIIc

- Compare Kabuki and Noh theatre.
- Look at examples of pottery from Pre-Columbian and Chinese cultures and compare them to contemporary ceramics.
- Compare and contrast folk dance from various cultures.
- Study program music and storytelling music from other cultures.

HIGH SCHOOL LEVEL II

PERFORMANCE OBJECTIVES

The learner will:

- Locate recurring ideological themes, images, or symbols used in works of art and speculate about the facts impacting their continuing presence; use a collection of works to substantiate his/her position.
- Communicate information about a concept or problem encountered using multiple solutions/technologies and assess the effectiveness/impact of each approach.
- Create a body of work, using a specific medium/technique, that reflects focus, exploration, and experimentation.
- Document the ways in which the arts contribute to living and learning in the community.

INSTRUCTIONAL OBJECTIVES

Goal I Historical, Cultural, and Social Contexts: Understanding the Role of the Arts in People's Lives

Learners will:

a. Explore the human experience as it relates to an arts form in terms of symbols and practices, reflecting on change and consistency across cultures and times.

Goal II Personal Expression and Production/Performance: Communicating Through the Arts

Learners will:

a. Investigate media in terms of their basic characteristics and traditional and experimental applications.

b. Transform a work of art using a new or different technology.

c. Create/perform art works in a specific medium using a recursive process.

Goal III Arts Criticism: Responding to the Arts

Learners will:

a. Examine works of art that show the range and possibilities of a specific medium.
b. Use critical analysis to study a body of work from a particular artist.

Goal IV Nature and Meaning of the Arts: Valuing the Arts

Learners will:

a. Explore instances and roles of the arts in daily life.
b. Articulate the content of a personal arts philosophy, share it with others, and provide evidence of it through a body of work.
c. Demonstrate an awareness of how consideration of the audience/viewer shapes artistic choices.

HIGH SCHOOL LEVEL II: INSTRUCTIONAL IDEAS

Instructional Objective: Ia

* Explore a rite of passage such as birth, marriage, or death in terms of symbols and practices, reflecting on change and consistency across cultures and time.

Instructional Objective: Ib

* Use computer graphics to animate a script or score.

* Rewrite a French horn quartet piece for two saxophones and two horns.

* Restructure a classical ballet such as *The Nutcracker* into a street dance (review Mark Morris' work).

* Use technology, such as xerography, digital imaging, or videography to manipulate a work of art.

Instructional Objective: IVa

* Conduct a survey to locate where others see and use arts in their daily lives, then present their findings.

Instructional Objectives: IVb, IVc

- * Develop an arts awareness campaign.
- * Explore theatre as a way to move the audience to change society, compare Brechtian Epic Theatre with Ibsen's realism.

HIGH SCHOOL LEVEL III

PERFORMANCE OBJECTIVES

The learner will:

- * Create or perform a body of work which contains and reflects exploration, experimentation, and development.
- * Present his/her own portfolio of work in terms of existing and recurring ideological themes, images, symbols, styles, and/or technologies.
- * Select a local arts event, work, structure, organization, or institution and judge its merit in terms of artistic, economic, social, political, and environmental aspects.

INSTRUCTIONAL OBJECTIVES

Goal I Historical, Cultural, and Social Contexts: Understanding the Role of the Arts in People's Lives

Learners will:

a. Investigate how the arts are an index to the social values and accomplishments of a community.

b. Research the historical background of an arts form as a basis for interpretation and presentation.

Goal II Personal Expression and Production/Performance: Communicating Through the Arts

Learners will:

a. Investigate properties, commonalities, and differences of various media and techniques.

b. Examine their work/performance for themes, images, symbols and/or styles.

c. Create/perform work in more than one medium or genre.

d. Develop and practice presentation skills.

Goal III Arts Criticism: Responding to the Arts

Learners will:

a. Defend technical language when discussing works of art.

b. Evaluate the impact and effectiveness of original work versus reproduced or altered work.

c. Analyze images and concepts that have been inspired by the same subject matter.

Goal IV Nature and Meaning of the Arts: Valuing the Arts

a. Recognize the relationship between cultural and social attitude and emotional reaction to an arts form or an event.

b. Articulate the basic nature and need for the arts.

HIGH SCHOOL LEVEL III: INSTRUCTIONAL IDEAS

Instructional Objective: Ia

* Speculate how artists within the community contribute to the social/cultural environment (quilters, graphic designers, painters, story tellers, folk singers, square dancers, classical pianists, actors, choir soloist).
* Compare Goethe's and Schiller's *Sturm and Drang* (Storm and Stress) drama with Shakespeare's works.
* Compare David Garrick's influence on theatre to D. W. Griffith's influence on film.
* Compare superhuman heroes of Greek literature with today's film and cartoon superheroes.

Instructional Objective: IId

* Presentation skills include: audition, interview skills, portfolio presentation, matting work, resume, etc.

Instructional Objective: Ib

* Trace the evolution of an instrument (harpsichord, clavichord, piano, etc.) and discuss its influence on the development and changes in music.
* Trace the development of painting (egg tempera, oil, acrylic, etc.) and its influence on the arts form.

- * Trace the evolution of theatrical lighting (candles, gas, electricity, etc.) and its influence on theatre/drama as an arts form.
- * Investigate the differences and commonalities between Chechetti and Russian ballet.
- * Investigate the influences of the Bauhaus on modern theatre.

Instructional Objective: IIIa

- * Technical language refers to the vocabulary of each art form: in visual art, balance and stipling, in music, articulation and phrasing: in dance, plie and lunge: in theatre, cheating out and subtext.

Instructional Objective: IIIb

- * Reproduced or altered art works might include reproductions in books, recorded music, videos of dramatic presentations or dances.
- * Compare and contrast original work with an electronic copy and discuss their differences and similarities from the perspectives of arts critic, arts historian, museum director, collector, curator, etc.

Instructional Objectives: IIIb, IVa, IVb

- * Trace the evolution of arts forms as agents for or reflections of social change. For example, have students respond to arts criticism by Tom Wolfe or look at social issues plays such as *Enemy of the People*, *Angels in America*, or *Twelve Angry Men*.

Instructional Objectives: Ib, IIIc

- * Explore how *The Barber of Seville* and *The Marriage of Figaro* reflect Pierre de Beaumarchais' life and hatred for the French aristocracy.

Instructional Objective: IVa

- * Explore the role theatre has played as a teacher through history, i.e. restoration drama.

HIGH SCHOOL LEVEL IV

PERFORMANCE OBJECTIVES

The learner will:

- * Develop and present a public exhibition or performance of personal work which represents the evolution of creative and critical thinking and the individual contributions to the arts form and subject it to an authentic review.

and/or

- * Organize a collection of personal art work, use specific criteria and/or evidence to identify its philosophical focus, stylistic features, and overall emphasis, and subject it to an authentic review.
- * Create a presentation strategy to implement a class/community defined arts project.

INSTRUCTIONAL OBJECTIVES

Goal I Historical, Cultural, and Social Contexts: Understanding the Role of the Arts in People's Lives.

Learners will:

a. Use historical inquiry to examine the relationships between works of art and the culture and times in which they exist.

b. Study the history, meaning, and social, cultural, economic, political, and environmental issues surrounding public art.

Goal II Personal Expression and Production/Performance: Communicating Through the Arts

Learners will:

a. Identify artists and individuals involved in the arts who have influenced their experiences.

b. Review their production/performance experiences to determine areas that require expansion, further concentration, or additional exploration.

Goal III Arts Criticism: Responding to the Arts

Learners will:

a. Identify criteria within an assessment format and use them to select the contents for a career portfolio.

b. Develop criteria and format for viewers/presenters/ listeners to analyze, evaluate, and judge a collection of work.

c. Demonstrate informed discussion as a key component of critical inquiry.

Goal IV Nature and Meaning of the Arts: Valuing the Arts

Learners will:

a. Align their choice of an arts career or avocation with a personal arts philosophy and a body of work developed over time.

b. Analyze the relationships among community values, local artistic expression, and funding for the arts.

HIGH SCHOOL LEVEL IV: INSTRUCTIONAL IDEAS

Instructional Objective: Ia

* Identify the historical, community, and personal significance of local art works.

* Compare how fiction became reality in 1789 in reference to *The Marriage of Figaro.*

Instructional Objective: Ib

* Public art might include monuments, statues, architectural landmarks/buildings/ structures, concert/performance in the park, outdoor drama, etc.

Instructional Objective: IIIa

* Assessment formats might include competency matrix, rubrics, skill check lists, observational checklists, logs, etc.

Instructional Objective: IIIc

- * Evidence can be found through observation and analysis of the work and/or researching the writing of critics and historians.

Instructional Objective: IVb

- * Interview decision makers/funders to ascertain their support for arts projects.
- * Identify community valued images, events, or individuals as potential subjects for creating a community art work.

Instructional Objectives: Ia, IVb

- * Write the rules you would pass as king to regulate theatre today as it was in Neo-Classic France.

ASSESSMENT AND INTERVENTION

Assessment in the competency-based arts program consists of two components: ongoing classroom assessments and district-wide, grade-level assessments. Both are vital in providing needed information for the overall success of the program. In order to be most effective, both need to focus on the stated goals and objectives of the arts program.

One of the primary goals of assessment is to inform instructional planning. It is directly linked to decisions about the need to remediate, reinforce, or extend student learning. Intervention strategies cannot be planned until judgments have been reached about student performance based upon a range of assessments, both formal and informal. Once assessment information has been obtained, it can be evaluated and used to develop strategies to address identified student needs.

CLASSROOM ASSESSMENT

Using a variety of alternative assessments can help provide a clearer picture of learning and provide a more solid foundation for intervention. Classroom assessment cannot be limited to traditional testing. Most of the instructional and performance objectives found in *Comprehensive Arts: Ohio's Model Competency-Based Program* do not lend themselves to traditional testing techniques.

During instructional activities, the teacher can be engaged in ongoing assessment based upon the variety of student responses to questions, the kinds of student inquiries, and the degree of student involvement or participation. Interpreting classroom interactions as they take place is a form of assessment that leads to intervention as the teacher modifies the instructional strategy or practice being used. When verbal direction or explanation appears to be insufficient, the teacher can model the skill or behavior. When the number of questions increases, the teacher can slow the rate of instruction. When a group or groups of students working on a task appear to have difficulty getting started, the teacher can target the individual groups to provide more elaborate directions.

After instruction has taken place, more formal types of assessments may be employed. The choice of assessment methods must take into account the nature of the instructional and performance objectives to be assessed and the uses to be made of the assessment. Teachers need to examine their instructional objectives and performance objectives carefully to determine the intended focus of each objective. For example, the focus could be on content, skill development, application, performance, or production. Instructional and performance objectives lend themselves to one or more assessment measures. These assessment measures can include such things as questionnaires, rating scales such as rubrics and competency matrices, tests, and actual work products demonstrating that particular objectives have been met.

Selected objectives from the *Model* help to illustrate the advisability of alternative forms of assessment. These assessment methods are illustrative only. Teachers are encouraged to be innovative in their approaches to assessment. Appendix II offers assessment suggestions and guidelines for developing rubrics.

ASSESSMENT AS INSTRUCTION: A SAMPLER

Mr. Bailey will be assessing his second grade students on the following peformance objective:

* The learner will explain processes by which he/she solves artistic problems.

Instructional objectives guiding the learning activities will include:

* Learners will use personal and established criteria to evaluate their work and process (IIc);

* Learners will recognize how technical elements affect works of art (IIe);

* Learners will use appropriate criteria and vocabulary to discuss and evaluate works of art (IIIb); and

* Learners will examine choices artists have made to convey their ideas (IIIc).

Prior to either instruction or the performance assessment, Mr. Bailey explains to his class that they will be looking at and talking about various arts forms and artists as well as making their own works of art. During this process, they will be talking about different choices artists make and what other people think about the artists' works and their choices. They will then do the same thing with their own works of art. At the end of the unit of study they will be able to answer the following questions: Why did you choose certain elements for your work? Describe the steps you followed? Were your choices good? Why or why not? Are there changes you would make if you did it over again? Were you able to communicate your idea? How do you know? And for students who selected a performing mode: What method did you develop to perform the work(s) again (script, composition, etc.)? Mr. Bailey makes sure the students understand the questions. He then posts the questions and gives each student a copy. He will refer to the questions throughout the forthcoming lessons. At the conclusion of the unit, students will select one or two works to discuss, first in small groups and then with the class. Mr. Bailey will use observational checklists and anecdotal logs to collect information throughout; the responses to the questions will be assessed using a rating scale.

Students in Ms. Benjamin's sixth grade class are expected to construct a portfolio based on the following performance objective which is inclusive of several sixth grade instructional objectives (IIa, IIb, IIc, IId, IIIb, IIIc, IVc):

* The learner will construct a portfolio to show evidence of the development and exploration of techniques, personal ideas, research, reflection, and philosophies.

Ms. Benjamin makes sure that the students understand that a portfolio is not a scrapbook but a means for the students to demonstrate or show what they know and can do. The class discusses possible formats for portfolios which include a physical collection, a video tape, or a CD-ROM. Together they develop criteria for the selection of items and identify the types of evidence that should be included. Evidence must include: documentation of original work (actual products, photographs, audio tapes, videotapes, etc.); documentation of student reflection and process of development (journals, logs, sketchbooks with notations, reflective essays, etc.); documentation of artist interview; documentation of philosophical inquiry; documentation of research projects such as chronology of an art form and the impact of technological advances; documentation of arts related activities in and outside of school; assessments by teacher(s) or peers; and a self-assessment of the portfolio which highlights strengths and goals. A list of selection criteria and evidence will be included with each portfolio, to assist parents or other teachers with understanding the contents. Each student will have a working checklist to use throughout the sixth grade instructional year, to guide their choices. Ms. Benjamin will assess each portfolio using a portfolio assessment rating scale.

The eighth grade teachers at Kent Middle School want their students to understand the concept of culture and the reciprocal nature of its elements through the examination of a variety of cultures. Among the instructional objectives guiding the learning experiences are:

* Learners will examine or investigate an historical event or period and compare mulitple perspectives of it presented through the arts (Ia);

* Learners will use historical resources to assess the veracity of a work of art intended to represent an historic event (Ib);

- * Learners will explore reasons why subjects and ideas are re-examined in different cultures (IVa); and
- * Learners will recognize point of view as a physical, psychological, and/or cultural position (IVb).

Ultimately the students will be assessed on the following performance objective:

- * The learner will select and research a culture and investigate the reciprocal influence between the arts forms (dance, drama/theatre, music, visual art) and one of the following: science and technology or philosophical and religious ideas. In a public format, the learner will provide evidence for the positions taken.

Students and teachers discuss possible formats, defend, and select formats which might include a formal speech, a marketing piece, a HyperCard program, a one-act opera or play, or various arts forms. They determine that there must be common assessment criteria. The students and teacher develop assessment criteria which will be based on three items: description of the culture, depth and quality of evidence and conclusions, and quality of presentation. Together they will design rubrics based on these criteria, which will be used by individuals, peers, and teachers for assessment.

Mrs. McGee's Level III high school students will be working toward the following performance objective:

- * The learner will select a local arts event, work, structure, organization, or institution and judge its merit in terms of the artistic, economic, social, political, and environmental aspects.

In the process of investigating these ideas, students will be addressing the following instructional objectives:

- * Learners will investigate how the arts are an index to the social values and accomplishments of a community (Ia);
- * Learners will recognize the relationship between cultural and social attitude and emotional reaction to an arts form or event (IVa);
- * Learners will articulate the basic nature and need for the arts (IVb);
- * Learners will defend technical language used when discussing works of art; (IIIa); and
- * Learners will develop and practice presentation skills (IId).

Mrs. McGee begins by brainstorming the possibilities for the performance objective with students. They could choose to examine local concerts or performances, buildings or building complexes, bridges, monuments, public sculptures, fairs and arts festivals, high school events, or exhibitions. They decide that events such as the local arts festival contain so many smaller events that interested students might choose to work in a group. Students will be expected to collect and assess information, develop a position backed by persuasive arguments and data, and communicate their ideas clearly. These items will be assessed by both teacher(s) and peers using a co-developed rubric which includes higher order thinking, disciplined inquiry, strong content knowledge, substantive arguments, and connections beyond school.

LARGE-SCALE ASSESSMENT

Large-scale assessments are used to determine how well an arts program is enabling students throughout the district to achieve the knowledge and goals expected as part of that program. School districts may use assessments developed commercially or by other school districts or choose to develop their own.

Assessments developed externally must be examined for compatibility with a district's competency-based performance objectives. Locally-developed assessments should be tied to specific performance objectives at each grade level that reflect the local program in the arts. Each of these options must meet the State Board of Education approved ethical standards (Standards for the Ethical Use of Tests, Board Rule 3301-7-01) for standardized assessment administration which include: all students at each grade level throughout the district receive the same assessment; the assessment is scored in the same manner throughout the district; and it is administered in an appropriate time frame.

School districts may use a combination of externally-developed and locally-developed assessments to meet the requirements for district-wide, grade-level assessments. Comparing data from different sources can be useful in verifying the accuracy of information, checking for gaps in information, identifying overlooked problem areas, and selecting new objectives for the program to address in the future.

A competency-based program developed by individuals who understand human learning, curriculum development, and the arts will include intervention and assessment components that are interrelated, build upon each other, and are not necessarily linear. Assessment may be formal or informal, but it should always guide the intervention strategies needed to improve learning and to achieve the expected competencies. This does not mean a single assessment will necessarily indicate the need for and/or kind of intervention that should be provided.

Intervention programs need to be based on the full range of assessments that are included in a district's competency-based education program.

INTERVENTION STRATEGIES

Alternative or supplemental action designed to modify, extend, or remediate student learning relative to the specified performance objectives will sometimes be necessary. Intervention services must be available to every student. Two important assumptions are:

* intervention must always be based on assessment; and

* intervention is a shared responsibility.

These assumptions undergird any successful intervention program. The relationship between assessment and intervention is neither simple nor direct. Effective instructional strategies must be based on the assessment of student performance. Absent this information, the intervention is likely to have no impact on improving student achievement.

Intervention is a responsibility to be shared by educators, parents, students, and members of the community. In the broadest sense, intervention is the responsibility of all individuals who are involved with student achievement. Minimally, intervention should be structured through three successive levels--the classroom, the building, and the district. Ideally, these structures involve students, teachers, and parents, as well as building and district administrators. When a student's need for intervention cannot be satisfactorily addressed by the teacher, building and district options must be available. Building-level options might include interclass groupings, intervention assistance teams, tutorial programs, and resource/intervention rooms and teachers. District-level options might include summer school programs, extra hours programs like Saturday school, and required remedial academic courses. Provisions for intervention services, including adequate resources and appropriate staff development, should be made at all three levels.

CLASSROOM LEVEL INTERVENTION

The primary responsibility for providing intervention rests with the teacher. The teacher must identify the need for intervention, design the instructional form it will take, and implement the action. This requires a great deal of skill in classroom remediation, reinforcement, extension, and enrichment techniques. The teacher must be able to use content material, instruct for specific skills and knowledge, and group students for special needs. This includes not only those students who are having difficulty in learning or need adaptations, but also those who are learning very quickly and easily. The abilitiy to understand and analyze assessment data, and teach prescriptively are crucial elements of effective intervention. A teacher who is astute, creative, and knowledgeable in the areas of pedagogy and an arts discipline is the key to an intervention program that meets the needs of students. While courses of study and lesson plans focus on group outcomes, intervention must focus on the individual student. Intervention in the classroom can take place during a lesson, after a lesson, at the end of a unit, or at the beginning or end of a grade level. Any or all of these intervention models will accommodate one-to-one teacher-student interaction, as well as various tutorial approaches. However, the most effective intervention point occurs during regular instruction.

There are many instruction/intervention patterns found at the classroom level. Three of the most commonly observed patterns are characterized by (1) whole-group instruction followed by remediation or extension for individual students, (2) whole-group instruction followed by collaborative group work, and (3) group problem-solving strategies. These three patterns represent some of the most typical classroom teaching/re-teaching models. One-to-one teacher-student interaction, tutoring situations other than those involving classroom teachers, and students' use of instructional technologies to discover and explore individually represent just a few of the many other instructional models that can be used effectively.

In the first pattern, an exemplary whole-group lesson is designed to cause students to think about the ideas that were presented, stimulate internalization of those concepts or skills, and elicit feedback as to how well the concepts or strategies are understood. Good whole-group instruction models many of the components of effective communication. It is important that instruction be viewed as interactive between teachers and students because understanding comes through dialogue. Students have at least half the responsibility for learning in any instructional setting. Despite this responsibility, learners respond at various rates and with varying levels of understanding. Individual student responses provide teachers with opportunities to identify those students who have or have not fully grasped a concept.

Teachers must possess a repertoire of teaching skills and strategies for initial intervention episodes. This repertoire should include listening and questioning skills, conferencing strategies, knowledge of the arts disciplines, and ability to present concepts and ideas in formats that address various learning style strengths and motivational levels. As the instructional dialogue continues, the teacher has ample opportunity to elicit both formal and informal feedback from learners.

At some point in this process, the teacher must decide how many, as well as which, of the learners understand the lesson ideas well enough to go on to independent work. Additional efforts must be made to assist students who are not ready to consolidate ideas and proceed independently. This additional work is usually accomplished with individuals or small groups and is usually directed by the teacher. The teacher may serve as a facilitator in the learning community. It is important that teachers be competent diagnosticians in order to determine the nature of student learning. Acknowledging student strengths is crucial to accommodating those strengths. Understanding why students are having difficulty is crucial to overcoming that difficulty. When these gaps in understanding have been addressed, the instruction activities related to learning the initial concepts may be resumed. The development of a set of alternative strategies is an important part of professional growth and is essential to meeting the intervention needs of students.

The second pattern also involves initial interaction in a whole-group setting followed by collaborative group work. Good instruction in this model is as dependent on two-way interaction between teacher and student as it is in the instruction in the first model. The difference occurs after this initial whole-group instruction. Rather than making determinations about the appropriateness of intervention based only on teacher judgment, this model depends on students working in groups to solidify concepts. Typically, after teacher-centered instruction, the students are grouped to continue discussion and work on applications or extensions of the concepts and skills presented in the lesson. At the core, this model assumes that students have learned at different rates and with different degrees of understanding. It also assumes that students can effectively communicate with and help each other to learn.

Group problem-solving strategies, the third pattern, usually present students with situations to explore, projects to complete, or tasks to perform prior to their receiving any direct instruction. Examination of the results of these efforts can facilitate the design of the next stage of instruction so that it addresses common problems faced by the learners.

At the core of classroom intervention is effective instruction aimed at each student. In general, this requires that instruction be focused as much upon the process of learning as upon what is learned. Instruction must be paced to take into account the fact that students learn at different rates. It must be structured so that applications or extensions of the concepts and skills provide students with opportunities to internalize what has been presented. Diagnoses and remediation of errors should take place as soon as possible in order to avoid the more formal intervention options available at the building and district levels.

INTERVENTION RUBRICS

The following descriptions of student behavior and possible teacher intervention strategies represent a range of observable characteristics and options. They are not intended to be all inclusive, but to provide guidance for teachers as they engage in normal instructional activities, to identify students who are excelling, students who need additional help, and students who need modification of the task to ensure success. These rubrics are intended to stimulate practices which extend, remediate, or modify instruction in response to individual student need.

TYPES OF INTERVENTION

Extension: includes additional experiences offered to gifted or highly skilled students to challenge and expand their understanding.

What to look for in student performance or behavior:

- is engaged; anxious to complete assignment
- completes task enthusiastically; asks for more information
- tries to explore independently
- shows signs of boredom, indicating a need for additional challenges
- takes the lead in helping others
- volunteers for tasks
- elects to do a related activity outside of school
- responds to a particular topic with requests for additional opportunities
- is already proficient in the task
- provides sophisticated responses which demonstrate depth and breadth of understanding

* makes meaningful connections to subjects outside the topic
* achieves/performs at a higher level than others

What teachers might do:

* encourage the development of a special interest group
* provide access to the World Wide Web and other external information sources
* connect the student with a mentor/expert in the topic of interest
* offer peer tutoring, match the student with another student who needs remediation
* encourage the student to showcase work with commentary and explanation of project for the school, public library or community venues
* ask "what if" questions; change the parameters of the assignment

Remediation: includes experiences offered to those students who are not grasping a concept or skill or are unable to complete a specific task for a variety of reasons.

What to look for in student performance or behavior:

* is inattentive, off task, disruptive
* cannot answer questions requiring basic information
* cannot perform a task or has difficulty
* does not finish a task
* does not participate
* produces incorrect product or no product
* does not follow directions
* makes effort but gets information mixed up
* unable to apply information or learning
* unable to transfer learning to a new situation
* has noticeable change in behavior

What teachers might do:

* adjust instruction to learning style
* one-on-one instruction

- develop student profile by talking with other teachers, intervention assistance team, parent(s), and/or student to determine source of behavior/academic problem
- make directions clear and develop alternative ways to explain tasks
- analyze tasks and break them down into smaller steps
- develop and use a range of assessment strategies
- team with the school community to reinforce learning and skills
- refer to activities in the Intervention Services Model (see Appendix III)

Modification: refers to a specific strategy developed for an individual student, prior to or during instruction, to enable that student to have success.

What to look for in student physical/mental status:

- has a cognitive disability (specific learning disability, developmental delay)
- has a physical disability (vision/hearing/speech impairment, orthopedic disability, neurological condition such as cerebral palsy, or is medically fragile)
- has health problems (allergies, heart condition, diabetes, respiratory problems)

What teachers might do:

- consult with Special Education teachers
- be familiar with the Individual Education Plan (IEP) or 504 plan if one has been prepared
- allow more time for completion of task as appropriate
- be aware of medical requirements
- meet with other teachers and appropriate specialists to determine usual adaptations and to brainstorm adaptations as needed
- maintain contact with other staff involved with the student with special needs
- use team problem-solving including the student and parent
- develop curriculum intervention/modification that is practical for both student and teacher
- focus on concept growth as a more important goal than activities or products
- take advantage of adapted technologies and computers
- consult resources for modification strategies (see Appendix IV)

INTERVENTION: A SAMPLE

The third grade instruction team at Turner Street Elementary School has designed an instructional unit, based on the life-centered issue of personal space, to help students achieve the following performance objectives:

- * The learner will make predictions about the existence as well as enduring features of a natural or human-made form or event(s).
- * The learner will document how she/he uses personal and established criteria to modify, improve, and/or expand an artistic idea.
- * The learner will prove through reasoning and his/her own work that artists make choices that impact the communication of an idea.

The teachers have chosen several instructional objectives to lead to these performance objectives:

- * Learners will observe environmental, social, and personal events and record information in an understandable and accurate form using one or more arts forms (Ia);
- * Learners will investigate procedures and conventions used by various cultures, past and present to create works of art (Ic);
- * Learners will combine ideas, materials, procedures, and techniques while creating works of art (IIa);
- * Learners will take an idea through a planning, reflection, and revision process (IIb);
- * Learners will solve a problem in different ways and evaluate choices (IIc);
- * Learners will discuss and analyze criteria that determines value (IVd); and
- * Learners will recognize and demonstrate audience/viewer behavior appropriate for the context and style of the arts form (IVe).

During this unit the third grade students at Turner Street Elementary School have been studying the concept of personal space by investigating such questions as: What is personal space? How do you define your space? What kinds of space do you have? Is space always physical? Who controls your space? What natural and human-made elements impact your space? Are there arts forms or individuals that have had significant impact on personal space? What makes space pleasant or unpleasant? How do you personalize your space? Where does your space intersect with the space of others? Do other cultures have the concept of personal space and, if so, how is it like/unlike ours?

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Jacqueline immediately grasps the concepts of physical and psychological space and explains that even though she has four brothers and sisters she has discovered a way to create her own space by wearing earphones and listening to her favorite music. As the class breaks into groups, Jacqueline assumes leadership and begins directing her group's activities. Anthony explains to the class that the concept of space can be deceptive and describes his visit to a home on the Underground Railroad where there was hidden space between the interior and exterior walls of the house. Mrs. Jackson, one of Anthony's teachers, has noticed that Anthony spends a lot of class time doodling in his notebook, creating maps for an invented world. Mrs. Jackson decides to create a subgroup with Jacqueline and Anthony. She wants to direct Jacqueline's leadership to her own learning, rather than directing others, and she wants to harness both Jacqueline's and Anthony's high interest and depth of understanding into high performance. She asks them to develop a set of questions to guide the experts who will be visiting the school during the unit. She challenges them to consider which questions will be appropriate for all guests (architect, engineer, composer, interior designer, dancer, mime, landscape designer, psychologist, play director, historian, physicist) and to consider questions which may be specific to the guests' areas of expertise.

John's group has written a one act play which takes place on a cross-town bus. They plan to perform their play for the other third graders to demonstrate their understanding of the unit objectives. John has been a passive participant in the process and has contributed at the most basic level without evidence of original thinking, complex problem solving, or depth of understanding. He refuses to perform with his group. As the teachers confer, they remark that such passive participation and reluctance to get up in front of the group are consistent behaviors for John. Mr. Tucker consults with the second grade teachers about John's performance the previous year. He discovers that although John was a quiet and somewhat shy student, he was active in learning activities. Unfortunately during the winter musical he not only forgot the lyrics, but also sang off key which amused the audience and provided his peers with ammunition for endless teasing. Soon after, John became more withdrawn from classroom activities. Mr. Tucker then talks with John's parents about John's behavior and learns that John is normal at home. His mother reports that neither parent pressures John nor expects him to be "perfect." Mr. Tucker suggests to John that he volunteer to be in charge of sound effects for the group play and asks him to take home the script and notate appropriate places for sound. When John agrees, they set a time to discuss John's choices to make sure that he understands both the concept of the play and the sound effects techniques. Mr. Tucker will monitor John's participation in group discussion to determine his engagement. John will have the choice to remain off stage yet still has an opportunity to participate fully and demonstrate his understanding in a non-verbal and a less threatening way.

David is a child with developmental delays who is able to be successful in most learning experiences. He is eager to learn and benefits from peer groupings. The teachers understand that he often needs more time and step-by-step instruction to master tasks. His major area of difficulty is movement: he is large for his age and is stiff and clumsy during physical activity. His group wants to create a dance for their performance demonstration. Ms. Harvey consults with the group and recommends that they inventory members' strengths and create the dance incorporating a range of lead and support roles as well as different levels of skill. She assists the group with their inventory: they decide that large, basic, and repetitive movements are enhanced by David's size and capitalize on what David is able to do. Ms. Harvey observes David in rehearsal and talks with him to determine if he needs cues to know when to change movements. They decide that hand signals would be helpful not only to David, but also to other students in the group.

BUILDING LEVEL INTERVENTION

When intervention strategies provided in the classroom are not sufficient to meet the needs of an individual student, it is sometimes necessary to provide alternatives. These alternatives may include interclass grouping; the establishment of an appropriately staffed resource or intervention room; tutorial programs; and a formal intervention assistance team established at the building level.

Interclass groupings might occur at either the elementary or the secondary level. This option is appropriate when groups are formed for short periods of time with highly fluid structures and membership. Since intervention is best handled at the classroom level, this alternative should only be used after the classroom teacher and/or intervention assistance team has decided that options for intervention within the classroom cannot meet the needs of the student. Groups can be formed when students are having difficulty or enjoying success in attaining the same or related performance objectives and there is strong evidence that the reasons for the difficulty or success are somewhat the same among numbers of students.

The establishment of an intervention or resource room is another alternative for schools. A center such as this is a place where students can receive valuable one-on-one attention. The people staffing a resource center must be knowledgeable about content, methods, and materials necessary for the development of an intervention program. In addition, they must be able to implement such a program. Students for whom a traditional classroom setting is either ineffective or inefficient can benefit from an intervention center with new approaches to content, different pacing, alternative methods of instruction, and a variety of materials to use.

Tutorial programs offer practical ways to help students needing alternative instruction in the arts. Tutorial programs offer learners much needed personal attention. Again, it is important that all people acting as tutors, whether they are volunteers, other students, or classroom teachers, receive special training both in terms of methods and content appropriate for student needs.

DISTRICT LEVEL INTERVENTION

Students who continue to have unmet needs after involvement in classroom and building-level intervention programs need to be placed in district programs. These programs might include a highly individualized summer school program, a before- or after-school program during the regular school year, and in the case of secondary students, a required remedial academic course or postsecondary enrollment option. These programs represent the most serious and potentially costly intervention, and it is important that alternative instruction be given.

Often students in remedial programs have a history of difficulty in their course work. They have not achieved expected performance levels through regular classroom instruction. Continuing to use the same instructional techniques and materials with these learners will not produce success. Intervention efforts should begin with diagnostic analyses that will reveal areas of fundamental difficulty and misunderstanding. Connections should be made from what is known to what is to be learned. Learners should have the opportunity to reconstruct knowledge in the context of new materials. Skills need to be modeled for learners to imitate and then to use in a variety of settings. Repeated opportunities to apply knowledge and skills need to be provided.

Schools should also intervene when very capable students require more complex challenges. These students have exceeded performance expectations in the classroom. Continuing to use the same instructional techniques and materials may not produce the significant learning gains these students are capable of achieving. Opportunities to build upon classroom experiences are needed. Applying knowledge and skills in new contexts and under different circumstances should enable these students to be challenged.

GLOSSARY

aesthetics - a branch of philosophy dealing with questions of definition, meaning, value, and evaluation in the arts.

art form - a product or process of dance, drama/theatre, music or visual art.

art work (work of art) - the product of creative work in dance, drama/theatre, music or visual art.

arts - the disciplines of dance, drama/theatre, music, and visual art.

assessment - the collection and organization of data on student progress in achieving set objectives.

assessed curriculum - knowledge and skills for which evidence of student achievement is collected.

attained curriculum - knowledge and skills students actually acquire as a result of instruction.

aural - received through the ear.

authentic - representing a reliable, real-life, and valid process or product.

competency matrix - a table of competencies used for student self-evaluation.

competency-based education - a program designed to link appropriate instruction, assessment, evaluation, and intervention in assisting students to learn.

comprehensive - in-depth and inclusive.

courses of study (locally developed curricula) - locally developed district-level documents which present detailed instructional and performance objectives for each level and discipline.

culture - a people's way of perceiving, believing, evaluating, and behaving which can be affected by the environment, economic system, and modes of product. Culture is learned by living it; it is shared by most of its members; it is adaptive to changes in both the social and physical environment; and it is dynamic (Wasson, Stuhr, & Petrovich-Mwaniki, p.235).

curriculum - a plan of educational expectations pertaining to what students should know and be able to do in a particular discipline that guides instructional activities, use of materials, assessment, etc.

curriculum model - a document developed at the state level that represents the best current thinking about the knowledge, skills, and processes students should know and be able to do in particular discipline areas, and provides a structure within which to organize important curricular components of the instructional system including assessment and intervention.

criteria - standards by which something can be judged.

developmental level - one of a series of stages in the development of the intellect which proceed from the perception of concrete objects to the formal reasoning involved in the formation and interpretation of concepts (based on Piaget's theory on the development of the intellect).

developmentally appropriate - curriculum and instruction designed to reflect the cognitive, motor, social, and emotional levels of the student.

diagnostic- the practice of investigating the cause or nature of a condition or situation.

element - a component part or quality that is basic to the art form.

environment - physical, psychological, and social surroundings.

established criteria - standards recognized by a discipline.

evaluation - interpreting assessment data and making judgments about the extent of student achievement in reaching an objective.

implemented (taught) curriculum - knowledge and skills for which instruction is provided.

instructional objective - indicator of what students should know and be able to do at a particular level of their educational experience.

interdisciplinary - a curricular approach that applies knowledge from more than one discipline to examine a problem or topic.

intervention - alternative or supplemental action designed to remediate, modify, or extend student learning.

learner profile - a collection of student work and reflection, assessments, and other artifacts which provide a vivid outline of the student.

learning episodes - units, lessons, or events conducted in an interactive learning context.

life-centered learning - instruction built on themes, and issues that connect with the lives of students.

model - a standard or example for imitation or comparison: to show the structure of something.

performance events - activities that are relatively short-lived: usually part of a task that allows students to apply their knowledge to solve a problem.

performance objective - indicator of essential knowledge and skill necessary for learners to be successful at the next level of the educational experience.

performance task - long-term activities that allow students to apply their knowledge and learn to solve problems at the same time.

portfolio - a purposeful collection of evidence pertaining to student learning: it will containing documentation of a range of student knowledge and skill with appropriate self selection and self-evaluation.

primary source - an account of an event by someone who was present at the event.

problem-solving - the ability to approach a situation in which a goal is to be reached and to design one or more appropriate courses of action to reach that goal.

process-folio - a variation of a portfolio with selected works designed to show the development of a student's learning over time.

public art - works of art for the use or benefit of all.

recursive process - reflect, rethink, and revisit.

rubric (assessment scale) - established descriptive criteria for assessing student performance tasks involving varying levels of achievement.

secondary source - an account of an event by someone who was not present at the event.

standards - something established for use as a rule or basis of comparison in measuring or judging capacity, quantity, content, extent, value, quality, etc.

structural qualities - the elements, organizational principles, and materials used to create works of art.

technologies - systems which provide needed or desired products.

thematic ideas - main ideas that are used to integrate the concepts and facts from a range of disciplines.

transdisciplinary - a curriculum approach that begins with a problem and brings to bear knowledge from the disciplines.

written (planned) curriculum - knowledge and skills intended for instruction.

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Perrone, V. (1994). How to Engage Students in Learning. *Educational Leadership*, 51 (5), 11-13.

Riley, R. (March, 1994). Speech made when accepting the National Standards for Arts Education.

Wasson, R., Stuhr, P., and Petrovich-Mwaniki, L. (1990). Multicultural Classroom: Six Position Statements. *Studies in Art Education*. 31 (4). 234-246.

APPENDICES

APPENDIX I : HEALTH AND SAFETY

APPENDIX II: ASSESSMENT

APPENDIX III: INTERVENTION SERVICES MODEL

APPENDIX IV: MODIFICATION STRATEGIES

HEALTH AND SAFETY

DANCE

Class length The length of dance classes must be adequate to allow for proper warm-up and the repetitions required to learn motor skills.

Dance studio Many spaces can be used for dance studios. It is essential that they have an appropriate floor and that they allow 100 to 125 square feet per person. A ceiling height of 16 to 20 feet is ideal. Dance studios should be clean, open, quiet, and provide good ventilation.

Floors Floors are the most important part of a dance studio. They should be built so that an air space exists between the foundation and the wood of the floor. This type of "floating" floor provides the resiliency necessary to help protect dancers from injuries such as hairline fractures, shin splints, and torn ligaments and muscles. Concrete floors are not safe for dancing. Carpeted or tiled surfaces are not recommended for dance programs.

Walls, lighting, and wiring Walls must be strong enough to support barres and mirrors. If light boards will be used to provide special lighting for performances in the studio, heavy duty wiring which meets safety standards must be installed. Electrical outlets should be conveniently located for light and sound equipment.

For further information

Gilbert, R. (1977). Dance Floors: Their Selection and Preparation. *Dance Magazine*, 51 (3), 94-95.

Schlaich, J. and Dupont, B. (1979). Building an Inexpensive Dance Floor. *Dance Magazine*, 53 (9), 106.

DRAMA/THEATRE

Materials and processes used in theatre are varied. Teachers are responsible for processes and materials used. The following is an abbreviated list of possible hazards. For additional information consult the resource list below.

Asbestos Asbestos may be found in the ceiling, pipes, fire curtains, and theatrical lighting fixtures. Teachers should consult professional asbestos removal experts to remove or encapsulate asbestos.

Body protection Use approved eye, face, respiratory, hand, or ear protection when necessary. Appropriate first aid treatments should be on hand, including eye wash stations, if indicated by the use of solvents.

Counterweight system Rigging is potentially the most dangerous aspect of a theatrical production. Industrial rigging standards and long-standing procedures outline the proper use of ropes, the loading bridge, and wire ropes.

Faculty qualifications Proper qualifications are important for faculty supervising technical theatre programs because they may be held liable for any injuries which occur. Experts, such as licensed electricians, should be consulted when needs beyond the teacher's expertise arise. Teachers must also alert actors and crew members to any potential hazards on the set.

Fire and safety Keep the theatre as dust free as possible. Sweep areas where ropes are used; rope flakes can ignite. Flameproof all scenery and curtains. Reapply flame proofing when something is cleaned and/or every five years. Follow local codes in regard to fire curtains and sprinklers. Check fire extinguishers regularly. Use appropriate fire extinguisher for the area.

Do not block fire hoses or extinguishers with scenery. Red exit signs must be operating and visible at all times. Check local codes for aisle lighting. Do not prop open or block fire doors. Be sure that all equipment if UL approved meets the National Electric Code.

Fog, smoke, effects Use only fog machines which use glycerine or dry ice. The safest fogs are created with dry ice. Consult the local fire department before using firearms, flashpots, open flames or any kind of pyrotechnics. Local theatrical dealers can be helpful in creating similar effects in a safer manner. Always have fire extinguishers on hand in the event an accident occurs.

Paints, dyes, etc. Read labels on all paints and dyes, some contain hazardous pigments, some contain other ingredients that may be harmful. Use water-based substitutes when possible. Avoid any products that come in powder form. Harmful amounts can be inhaled while mixing. Use the least toxic solvent possible. Work only in well-ventilated areas.

Wood working Hazards abound in shop areas where sets are constructed. Teachers must provide instruction and supervision for any students using power tools. Check tools periodically for safety devices and to be certain they are in good working order. Keep shop floors clean. Wear dust masks or use dust collection systems. Avoid wood treated with PCP, arsenic, or creosote.

For further information

Publications:

McCann, M. (1994). *Health Hazards for Artists*. New York: Burford Publishers.
Rossol, M. (1991). *Stage Fright: Health and Safety in the Theatre*. New York: Allsworth Press.
Stuart, D. (1994). Managing Your Risks. *Teaching Theatre*, 6 (1).
Vance, D. E. (1993). *Ohio Marquee*. Winter. The Ohio Thespian Society.

Organizations:

Catherine and Gilbert Miller Health Care Institute for Performing Artists, ST. Luke's-Roosevelt Hospital, 425 West 59th Street, 6th floor, New York, NY 10019, 212/554-6314
The Center for Occupational Hazards, 5 Beckman St, New York, NY 10038, 212/227-6220
The National Fire Protection Association, Batterymarch Park, Quincy, MA 02269, 617/770-3000.
The National Institute for Occupational Safety and Health, 4676 Columbia Parkway, Cincinnati, OH 45226, 513/533-8236.
The National Safety Council, 444 N. Michigan Ave., Chicago, IL 60611 312/527-4800

MUSIC

Facilities Teachers and administrators must ensure a safe and secure environment for music experiences. Proper ventilation and climate control for performing ensembles is especially crucial to the ability of vocalists and instrumentalists to rehearse and perform in a healthy atmosphere. Equipment such as choral risers, chairs, choral shell, music stands, and platforms should be in proper condition to ensure the safety of the musicians.

General considerations In general, there are few safety issues involved in typical music instruction. The activities involving singing, playing instruments, listening moving, composing, and reading music are basically free from hazard. As in any activity, care must be taken to avoid abuse of young voices and young bodies.

Listening, reading, and composing Unless volume controls are excessively high, listening to music is a benign activity. Reading and composing music do not involve any potentially hazardous conditions.

Moving Movement is often involved in music instruction for a variety of purposes. At the elementary and junior high/middle school levels, it is not strenuous and is tied to learning or demonstrating particular aspects of music. The space needs to be free of obstacles, but movement in this context does not require professional quality dance floors. Marching band represents the highest physical risk in music activities due to the strenuous nature of the activity. Teachers must be aware of fatigue, heat stress, muscle strain, uneven marching surfaces, weather, tooth and/or mouth problems related to the jarring of instruments, or an ill-timed turn that results in a collision. Show choirs that incorporate overly vigorous choreography may encounter vocal tension and stress, muscle strain, fatigue, or other injuries related to dance.

Playing instruments Potential physical problems that could arise in instrumentalists include overuse injuries, neck and back problems related to posture, and hearing loss related to sustained exposure to high decibel levels. Teachers should monitor players to assure proper seating and playing position to avoid physical complications. There are devices that protect instrumentalists who play or are seated close to the brass or percussion sections if it is determined that the sound levels are dangerous.

Singing There are many possibilities for young voices to experience strain due to overly strong or extended singing. Responsible teachers will be aware of proper vocal production and encourage singers to practice good vocal habits at all times.

For further information

Publications:

Norris, R. (1993). *The Musicians's Survival Manual: A Guide to Preventing and Treating Injuries in Instrumentalists.* St. Louis: International Conference of Symphony and Opera Musicians.

Sataloff, R., Brandfonbrener, A., Lederman, R. (1990). *Textbook of Performing Arts Medicine.* New York: Raven Press.

VISUAL ART

Art materials and tools Children under the age of twelve should not be exposed to substances which are hazardous when ingested, inhaled, or absorbed through the skin because they are more susceptible to their effects. Also, younger children may not follow safety precautions adequately. Such hazardous substances include commonly used art supplies such as: rubber cement, permanent markers, pigments containing arsenic, cadmium, chromates, mercury, lead, or manganese. Children should not be exposed to materials which are in powdered form, because they can be inhaled. Such materials include: powdered clay, pastels, and dry glazes. Labeling can be misleading. The designation non-toxic refers only to short-term effects. Many substances have not been tested for long-term toxicity. The Arts and Crafts Materials Institute uses the designations "CP" (Certified Products) or "AP" (Approved Products) to indicate products that do not contain harmful substances. Since 1988, the Labeling of Hazardous Materials Act has mandated that materials which cause chronic illness be labeled as such. Products appropriate for children of elementary school age will carry the statement: "Conforms to ASTM D-4236" and will not have any additional warning labels. Material Safety Data Sheets (MSDSs) can be requested when ordering art supplies and should be kept on hand for ready reference. "The law also gives the Consumer Product Safety Commission the power to obtain a court injunction against any school that purchases toxic supplies for use in elementary school (McCann, 1994)."

Students over twelve years of age and high school remain at greater risk than adults, although they may be expected to follow precautions for art materials more carefully than younger children. Extremely hazardous art materials such as asbestos, lead, mercury, and cadmium should continue to be eliminated from the programs. Substitutions of safer materials should be made whenever possible. Safety instructions should be included when demonstrating any tools that may cause injury. Art materials and tools must be stored, used, and disposed of with safety and security in mind. First aid kits, eye wash stations, and fire extinguishers must be available where any related hazards exist.

Facilities Teachers and administrators must ensure a safe and secure environment for visual arts experiences. Electrical outlets must supply sufficient power for equipment and be placed near areas where electrical power is used. Dust, fumes, and odors must be adequately exhausted through adequate ventilation systems. Kilns must be wired according to building codes and meet all ventilation and exhaust requirements.

For further information

Publication:

McCann, M. (1994). *Health Hazard Manual for Artists.* New York: Lyons and Burford.

Organization:

The Arts and Crafts Materials Institute, Inc., 715 Boylston Street, Boston, MA 02116, 617/266-6800

APPENDIX II

ASSESSMENT

Assessment in an arts education program involves the selection, collection, and interpretation of information about student performance and program adequacy (National Art Education Association, 1994, p. 7). While not comprehensive, the following information is designed to help educators clarify issues about assessment in the arts (National Art Education Association, 1995; States Consortium on Assessment and Student Standards, 1995):

Assessment terms, in addition to those in the glossary:

achievement test - a test designed to measure a learner's "school-taught" learning. It usually covers basic skills.

analytic scoring - a process of separating a performance into major components, traits, or characteristics and independently scoring distinct, selected aspects of that performance.

authentic assessment - tasks and methods of scoring that incorporate actual or simulated situations in the measuring of a learner's performance. For example, to authentically assess a learner's ability to problem solve, the student is given a real-world problem and is assessed on how she goes about solving it.

benchmark - levels of achievement at defined points on an assessment scale.

checklist - a list of dimensions, characteristics, or behaviors that are scored as "yes/no" ratings. The checklist is used solely to indicate the presence or absence of characteristics such as specific items to be included in a portfolio.

criteria - a statement of selected characteristics of a performance.

criterion-referenced assessment - assessment that is designed to measure performance against a set of clearly defined criteria. Scores have meaning in terms of what the learner knows or can do, rather than how the learner compares to some reference or norm group.

dimension - specific aspects or categories in which performance will be judged (e.g. problem-solving, melody, dynamics). A scoring method may be developed for each dimension in which performance is to be assessed.

holistic method - a scoring method that assigns a single score based on an overall assessment rather than analyzing dimensions singly.

norm-referenced test - a test designed to provide information on how well a learner performs in comparison to the original group who took the test. The scores on norm-referenced tests have meaning in terms of their relation to the scores of that external reference group (the norm group).

numerical rating scale - scales which use numbers to assign points on a continuum of performance levels. Very simple descriptions (e.g., never, seldom, occasionally, frequently, always) or more elaborated descriptions may accompany the numerical values.

outcome - something that can be measured.

performance assessment - direct, systematic observation and rating of an actual learner performance and/or the processes involved in that performance. This type of assessment requires learners to perform a task rather than simply answer questions.

portfolio assessment - an assessment alternative to which student work, typically including self-refections, are reviewed according to established criteria to determine the level of performance or progress toward the attainment of standards. Learner involvement in content selection and criteria setting is often a part of the assessment process.

rating scale - a tool of scoring based upon descriptive words or phrases that indicate the level of an individual's performance.

scoring criteria - rules for assigning scores and/or labels to a learner's performance.

scoring guide - a package of guidelines for people scoring performance assessment. These guidelines may include general instructions for raters, notes for training raters, rating scales, and student work exemplifying various levels of performance.

self-assessment - processes in which the learner engages in a systematic review of performance for the purpose of improving that performance or comparing oneself against an established criteria.

standard setting - the process of specifying essential knowledge, skills, and/or processes or procedures that learners or schools are expected to demonstrate.

Tips on designing performance-based assessments:

* Identify desired goals and objectives: What knowledge and skills should learners have at the end of the unit or class?

* Establish standards: At what level should students perform?

* Identify resources: What people, sites, books, films, equipment, technology, manipulatives, or other learning materials are available to support teaching and learning?

* Design and implement instruction: How can teachers and learners use the resources to achieve the objectives? What alternative approaches might be used to reach all children?

* Design assessment tasks: What products or processes will illustrate what students have learned?

* Design scoring methods: How will the performance-based assessments be judged? What constitutes outstanding or acceptable results? Is there a rating scale that shows how points or grades will be assigned?

* Identify next steps: How will teachers and learners respond to different scores? What will learners do to improve performance weaknesses? How might instruction be adapted to improve outcomes?

Source: National Art Education Association, 1995, p.13.

Guidelines for rubric construction:

Alignment with objectives

- * Are scoring rubrics well aligned with the objectives?
- * Do they actually evaluate the extent to which students demonstrate the content and skills described in the objectives?
- * Will the rubrics produce the kind of information needed for measuring student achievement related to the objectives?

Alignment with tasks

- * Do all rubrics address important components of the tasks?
- * Do the rubrics evaluate everything that learners will be required to demonstrate?

Design of dimensions

- * Will the rubrics provide separate information that indicates the extent to which students have attained specific objectives, or do they summarize several kinds of information?
- * Are the rubrics designed to measure multiple dimensions of a complex objective?
- * If rubrics are multi-dimensional are the dimensions independent of each other to ensure that a particular characteristic or quality is not evaluated in more than one dimension?

Development of levels

- * Are all rubric criteria and scoring levels described clearly enough that there is a distinction between levels?
- * Does each rubric describe a range of quality in student work from unsuccessful to very successful?
- * Are the targeted knowledge and skills present at each scoring level?
- * Is a logical developmental progression apparent from one scale point to the next?
- * Are there a minimum of four levels?
- * Are there more levels below the expected proficiency than above it?
- * Would different raters who evaluated the same learners be likely to assign them the same scores?

Source: State Consortium on Assessments and Student Standards, 1996

A design for portfolio assessment:

A portfolio provides opportunities to observe the nonverbal responses of art production activities, although verbalizing in either oral or written form about the performance is integral to the portfolio process. The portfolio assessment can function as either formative or summative evaluation. Suggested components of portfolio include: idea, the conceptual development process; process, the application of the outcomes of the conceptual process; product(s), the final synthesis of idea and process; reflection, the self-examination of the idea, process, and product. The length of time over which the learner will build the portfolio must be adequate for the arts learning and observation to occur. Portfolio assessment, including several mini-portfolios, is an effective strategy for assessing a variety of concepts in depth and to document learner achievement over time.

The structure of the portfolio assessment process must be clear to the learner and include:

- the general nature of the portfolio (idea, process, product, and reflection);
- presentation of purpose, parameters, rules, and description of the portfolio-building process (designated time period, in-class work, a specified collection, etc.);
- an implementation plan;
- a method for displaying the portfolio;
- predetermined criteria;
- a system for judging/evaluating the portfolio including an optional second rater; and
- an action plan for reporting and next steps (Beattie, 1994).

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APPENDIX III

INTERVENTION SERVICES MODEL

Level	**Resources**	**Records**	**Activities**
CLASSROOM Intra-class grouping	Courses of study, performance objectives, appropriate instructional materials	Student folder/portfolio (Folder should contain records of performance objectives mastered and allow for documentation of intervention provided)	* Modify materials * Adjust instruction to learning styles * Personalize instruction * Use direct teaching * Use collaborative learning * Use learning contracts/teacher-student goal setting * Use diagnostic/prescriptive teaching * Conduct student conferences * Provide time in resource room * Develop instructional plan with student * Provide independent activities coded to specific objectives * Use flexible grouping * Provide tutoring a. Peer tutoring b. Volunteer tutoring c. Parent tutoring d. Cross-age tutoring e. Cross-grade tutoring * Use attitude and interest inventories * Use outside resource personnel * Involve parents in the intervention and implementation plan * Use diagnostic self-report * Conduct personal interview
Alternative instruction			
BUILDING Inter-class grouping	Student folder/portfolio, documentation of interclass grouping, course of study, performance objectives, appropriate instructional materials	Continue to update student folder, including evidence of student work	
Resource/intervention room	Student folder/portfolio, documentation of resource/intervention effort, course of study, performance objectives, appropriate instructional materials	Continue to update student folder	
Tutorial program	Performance objectives, appropriate instructional materials	Complete record of intervention effort given to professional overseeing tutoring for recording in student folder	
Intervention assistance team		Update student folder and document intervention plan decided upon by the team	
DISTRICT Summer school	Courses of study, student folders/portfolio, performance objectives, appropriate instructional materials, documentation of intervention effort	Provide list of performance objectives mastered and evidence of growth to professional responsible for recording student progress	
In-term extra hours program (with teacher)	Performance objectives not mastered, appropriate instructional materials, documentation of intervention effort	Student folder/portfolio	
Required remedial academic course	Courses of study, student folder, performance objectives, appropriate instructional materials	Update student folder	

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APPENDIX IV

MODIFICATION STRATEGIES

Although people learn and interact with the world in many different ways, students with disabilities are often categorized into groups with prescribed teaching/learning techniques. Teachers must keep in mind that the student with disabilities is a person first, and like all learners is subject to the many influences that can affect learning.

Assessment

Clearly stated and communicated learning objectives and criteria for assessment are important for all students. Students should know what they are expected to learn and how that learning will be measured. Criteria should be specific.

The process of weighting criteria helps identify what is most important and can be especially helpful in working with students whose disabilities impede progress. For example, if there are ten criteria to be met to receive an "A," there may be seven for a "B." However, only five may be essential to show an understanding of the most important concepts. Prioritizing the criteria helps both the teacher and the learner evaluate progress.

Assessment should focus on demonstrated understanding of concepts rather than facility with a particular activity. For example a student with physical limitations could show an understanding of 2- and 3-dimensional design by using computer graphics rather than paint and brush. Tape and video recorders offer options to students whose ideas are stifled through difficulty with written expression. All students must have viable options.

Instruction

The following instructional approaches are applicable to the arts classroom:

- Refer to the Evaluation Team Report from the Multifactored Evaluation (MFE) and design instruction that capitalizes on the learner's strengths.
- Check the learner's Individualized Educational Plan (IEP) to align instructional strategies with individual goals and objectives.
- Design lessons for multiple modes of learning.
- Use hands-on activities to convey abstract concepts.

- Use printed materials, including teacher-made hand-outs, that are on white paper with bold black ink.
- Offer information in an outline, enlarged type, or audio recording.
- Highlight or underline important points in written materials.
- Reinforce lectures, instructions, and discussions with hand-outs and overheads.
- Restate and rephrase important ideas and concepts: use a student recorder to transcribe them on the board or overhead.
- Make sure students have a clear line of vision and hear clearly during demonstrations.
- Break instructions down into clear concise steps and provide them both orally and in writing.
- Permit only one person to talk at a time.
- Allow students with cognitive disabilities to participate at the early levels of discussion to encourage engagement with the lesson.
- Consult special education resource teachers and therapists about adaptive devices and their proper use.
- Do not rule out any student's interest or ability in working with any materials or processes.
- Consider group projects as a way for students to draw on each other's abilities.
- Audio tape songs or dialogue that students need to learn.
- Provide art reproductions in accessible formats (such as individual copies, black and white reproductions, textured images, or on computer disk) for students with visual disabilities and perception problems.
- Understand audio assistance technology and other assistive devices. Use them when needed.
- Give students with hearing impairments access to the vibrations of instruments and amplifying equipment in music.
- Alter materials, tools, and instruments by securing them to a table; add padding or texturing grips for students with coordination or strength problems.
- Harness student energy into productive activities like the distribution and collection of materials.
- Explore successful strategies with the student, parent, and other teachers.

Conditions

- * Adjust the amount of time to complete an assignment.
- * Establish, communicate, and enforce rules of conduct.
- * Develop a plan with the school nurse for health emergencies.
- * Know the crisis intervention plan for students with a history of violent or destructive behavior.
- * Evaluate the physical environment: Can students move around without jostling each other? Are tables and chairs at appropriate heights? Are children with visual disabilities and perception problems facing away from the glare of the windows? Are students with hearing impairments seated near the front of the room where they have a clear view and limited noise distractions? Are materials and tools out of the reach of children at their seats? Are children who are easily distracted seated close to the teacher and away from distractions?

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